

Hillandale News



No. 229, Spring 2000

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Hillandale News

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Issue No. 229 – Spring 2000

CLPGS Ltd.

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EDITORS' DESK

First, a word about the Northampton Phonofair. This has been tirelessly organised by Ruth Lambert for over a decade now, and has come to be seen by most in the Society as the Main Event in the year. We are all, I'm sure, very grateful to Ruth and her family for their *largely unrewarded* efforts in making this event both a regular feature and a successful one.

However, this year, even the usually reliable helping hands are fewer than usual, and Ruth has asked for some volunteers to man the entry door at the Phonofair, for an hour or so, hopefully on a rota basis. **Please ring Ruth, on [REDACTED] if you are willing to help on the day.** We shall all be the losers if a lack of helpers results in the event being abandoned in future years.

We recently sent out a mailshot to some lapsed members, inviting them to rejoin. One or two of the responses suggested that the range and balance of articles in the magazine no longer suited them, or they would like to see an article on this or that subject, please.

We, as editors, would love to lengthen the list of contributors to the magazine, and widen the scope of articles, but we are of course, dependent on contributors coming forward with suggestions. At present, we are probably overly dependent on continuing series, rather than the one-off article on a subject of interest. So, if you have an idea for an article, please get in touch to discuss it. We're only a phone call away.

Oh yes, and would anyone like to contribute an article on *papier maché* horns?

The organisers of the National Vintage Communications Fair at the National

Exhibition Centre, near Birmingham, have again been kind enough to offer the Society a complimentary table at which to display our existence and our publications, etc. An advertisement for the Fair appears in the Small Advertisements section, pages 57-60. As well as the usual 'for sale' section in the hall, this year the organisers are having some very interesting historic radio items on show from people's collections. On display will be an impressive professional-quality crystal set made in England in 1910, which two years later is documented as having picked up the distress signals from the sinking *Titanic*. In addition, the displays will include a 1912 Horophone (a British wall-mounted crystal receiver designed to receive time-signals from the Eiffel Tower in Paris), the history of recorded sound, and an unique display of spy radios from World War II.

ERNEST LOUGH

The Society has learned with regret, of the death in late February, of Ernest Lough at the age of 88. Lough, who, as Master Ernest Lough, recorded Mendelssohn's 'O, For the Wings of a Dove' for HMV in March 1927. This was one of the Gramophone Company's earliest 'location' recordings using their remote recording system linked to a van parked outside the Temple Church. The record sold well over 1 million copies and is still available today, albeit on CD.

Ernest Lough visited the Society in London on at least two occasions with his wife, and gave us a talk on his early career with the Temple Choir and subsequently. He certainly opened a big and important door with C.1329, a number which any collector worth his salt should know. Four years ago, a television programme about him and recording was made by his son Robin - a programme worthy of a repeat one day soon?

Please note that material intended for inclusion in HILLDALE NEWS must reach the Editorial Group not less than **six weeks before the first day of the month of issue**. Hence, the deadline for the Summer 2000 issue will be the 20th May 2000. Copyright on all articles in HILLDALE NEWS remains the property of the authors. Views expressed in this magazine do not necessarily reflect those of the Editorial Group.

The Great 'Crapophone' Debate, part 64 ...

Just when I thought it was safe to go back into the shops, more correspondence on the dreaded 'Crapophone' has arrived. When you hear my response, you may be surprised, because frankly, my dear, I don't give a damn. Well, maybe not so strong as that, but I really can't understand what all the fuss is about. As far as I can see, there is no real problem. Let's face it, in the high street, you will find mock-antique furniture, crockery lamps, telephones, cutlery – you name it. Everybody knows it's a bit of fake nostalgia and gets on with life. Crapophones would fool nobody if they were seen in neat rows on supermarket shelves.

The problem is not with the item, but with the sellers. As Americans say, it's not guns that kill people, it's people that kill people. (And, as Eddie Izzard says, yes, but the guns help!). No – it is the misrepresentation by dishonest dealers claiming these things to be genuine period pieces that rightly upsets us all.

Let's clarify this evil trade! Crapophones have been made in Bombay for well over a decade. For many years they were openly sold in reproduction antiques warehouses for a wholesale price of £110 including VAT. I was told by friends who were air-stewards flying to India that the machines were offered in street-markets to tourists in India in the eighties and early 90s for a sum consistently reported to be £28. This I can find totally believable, as today the British price at fairs has dropped to £55. Let's face it, at this price they are a pretty cheap bit of decorative 'tat'. The only true crime still being committed is the addition of 'HMV' transfers on the cases of several copies. Despite lobbying, EMI seem little perturbed by this practice, and unwilling to prosecute

the vendors. For my part, I am thrilled by it, as, when I am phoned by an owner of a fake, I only have to ask if the machine has such a transfer and a brass horn to be assured without further enquiry that it is worthless. (The Trademark transfer on the fakes is shown in a picture frame, whereas the real thing was only shown thus on one machine, the model 32 of 1927).

Finally, I am going to display a bit of real snobbery, and say that the British have often been accused of 'visual illiteracy' as a nation. I often ask myself how anybody with half a brain could be taken in by these garish, crudely made objects with their hand-brushed polyurethane varnish finish and shiny, paper-thin brass horns. Do these buyers really think that the item in front of them is eighty years old? Have they never noticed how ageing affects materials around them? – brass door handles, mahogany bar tops, plated car parts, for instance? Dare I say it – are some of these buyers none too bright?

If they are intentionally deceived, then the buyers can return to the seller and demand their money back. If refused they have a simple, effective weapon – they can threaten to go to a Trading Standards office and complain. This will always work, but usually for the wrong reason. A legitimate trader may wish to argue that no deception was involved and attempt to defend himself, but 90% of Crapophone dealers are paying neither tax nor VAT and are terrified at the summoning of any authority. I have several successfully suggested this. Take my word for it!

Howard Hope

The Concert Machines

Part 4 – the Columbia Graphophone Model AB (the ‘Macdonald’)

by Mike Field

Thomas Macdonald has a convincing case to be the inventor of the 5-inch Concert machines. He holds the first patent and, under the ægis of the Columbia Graphophone Company, designed more of these machines than anyone else in the business. Between the years of 1898 and 1901 no less than seven of his designs were produced by Columbia including the extraordinary Model MG, known as the Multiplex Grand. Space and the Editor permitting, most of these machines will be featured in this series of articles except (alas!) the MG, of which no known complete example exists.

As Macdonald was undoubtedly a prime mover in the Concert machine world it seems appropriate that a collector's favourite should be next on the list. The front cover photograph shows the overall view of the Model AB, introduced in 1901 and known by most as the ‘Macdonald’. There are two mandrels, the larger 5-inch one slips over the fixed 2-inch one and is secured by a circular knurled nut on the mandrel shaft.

Like most Columbia Graphophone phonographs it has an ornate oak case with rolled mouldings on the lid and base. The lid catches are unusual (and temperamental) in that two steel rods with a cut out slot are screwed into the bottom of the ends of the lid. These fit

into the plates on the wooden base. The slot in the right hand rod faces outward and the left hand rod slot faces inward. To shut, the lid is fitted on the base and then slid bodily to the right so that the slots engage with the plates on the base. A spring-loaded rod, screwed to the inside of the right hand end of the lid, then clicks into the space between the rod and the plate, thereby preventing the lid from moving to the left. To open, the spring-loaded rod is lifted up by means of a small milled knob protruding from the right hand end of the lid which then allows the lid to be moved to the left and removed. It is a brave man who carries the machine by the lid handle – the lid and machine may very well part company!

As can be seen from the front cover photograph, the mechanism is a departure from the usual form of Concert machines in that it is an open works style rather than the normal fully enclosed multi-spring sort. It follows the style of the common Columbia ‘Eagle’, powered by two fairly light springs, and in truth it is underpowered for its purpose. Figure 1 shows a view looking at the left hand side of the machine from which the method for playing either 2-inch or 5-inch cylinders can be deduced. The mandrel shaft can move in an arc of a circle cut into the motor frame at the

rear and is fixed in position by the wing nut.

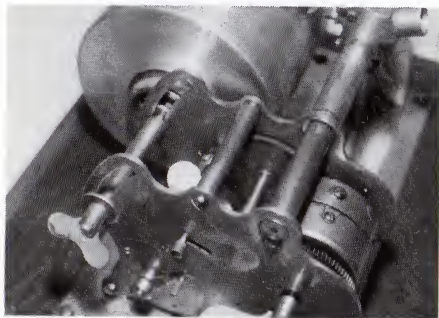


Figure 1. The left hand end of the 'Macdonald', showing the adjustment facility for the mandrel.

The photograph shows the machine ready to play 5-inch cylinders. To play 2-inch cylinders, a circular milled nut is removed from the right hand side of the mandrel shaft, the 5-inch mandrel is slipped off to reveal the 2-inch mandrel. The shaft is moved into the upper position and locked into place by the wing nut. Figure 2 shows an overall view, when ready to play 2-minute cylinders.

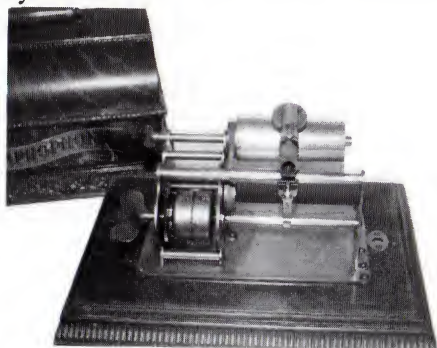


Figure 2. The 'Macdonald', with the 2-inch mandrel in the upper position, to play 2-minute cylinders.

Figure 3 shows an enlarged view of the left hand side of the motor showing the unusual speed control indicator which is

a necessary aid if both sizes of cylinders are regularly played.

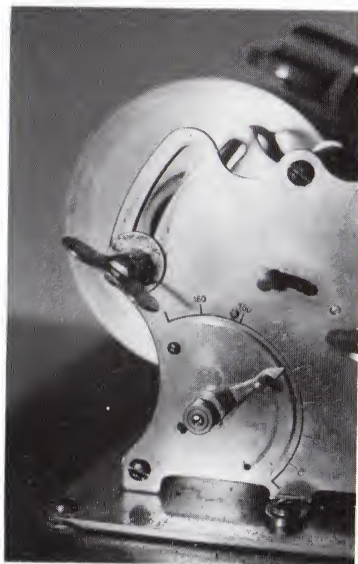


Figure 3. The speed control indicator.

The speed of 2-minute cylinders was reasonably well agreed by 1901 at 160 rpm but Concert cylinders were often run at any speed between 90 and 120 rpm. Hence the need for a graduated dial. The small knob just above and to the right of the '150' engraving is the start/stop lever.

The reproducer fitted to the machine is the familiar Columbia 'floating type' and may be either the so-called 'Heavy Eagle' (see front cover photograph) or the later Model D. The standard horn provided by Columbia was the familiar 'witch's hat' shape, 14" long in aluminium. Many owners in the 1900s tended to fit large, crane-supported horns to extract maximum sound (and hopefully, fidelity) and those optional ones provided by Columbia ranged from all brass (or black body and brass bell) from 24" to 56" in length.

'The Belknap Toy Circus Wagon Phonograph'

by Larry Karp

Acknowledgments.

This article is reprinted here (with a minimum of amendments) from the Journal of the Musical Box Society International, 'JOURNAL OF MECHANICAL MUSIC', volume XL, no. 2, Autumn 1994, pp. 23-27, with the kind permission of the MBSI Publications Committee Chairman Ralph Heintz. Larry Karp is a collector residing in Seattle, Washington, USA, and a past Chairman of the MBSI Publications Committee.

A mechanical musical toy more captivating than the Belknap circus wagon phonograph would be difficult to imagine. Of wooden construction, the wagon is 16½" long × 7⅜" deep × 11" high and is painted bright red, with gold decorative striping. Each side panel sports an attractive oval painting. Atop the wagon proper, on a wooden platform, sit the eight bandmen and their director, colourful cut-out lithographed figures mounted over cardboard centres.



Figure 1. Side view of the Belknap toy circus wagon phonograph.

Beneath them, under the wagon hood, sits the driver, behind a little wooden steering wheel. Within the wagon is housed a small phonograph [*disc gramophone – Ed.*] with enough space and spring power to play a 5" record such as a Little Wonder.

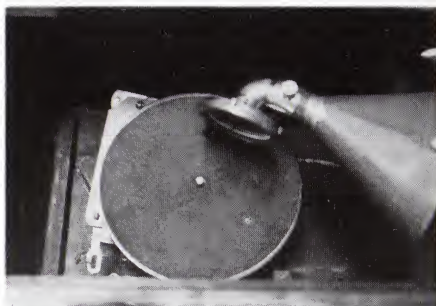


Figure 2. View from above of the phonograph motor, horn and reproducer.

And, most marvellous, as the phonograph plays its music, it rolls along on the floor or a table top, thanks to gear linkages that utilise the power of the phonograph unit to turn the rear axle of the wagon.

My friend, Ed Curry has owned one of these wonders for several years, the only one of its type I'd ever seen. Logic told me that others must exist. When I see one, I vowed, I would buy it, on the spot, with no hesitation.

When my chance came, though, I'll admit that I did pause a bit. The machine was on a table at the Seven Acres Antique Museum Show and Sale, at Union, Illinois, in June 1993.



Figure 3. Rear view of the wagon showing the eagle emblem decal.

The poor wagon looked as if it had been plucked out of a coal bin. The FBI could have gotten a full set of usable fingerprints from me after I'd examined the thing. The entire top band platform was missing, as were all the cardboard-and-paper figures, and so was the crank, a double-right-angle rod that was supposed to emerge from the middle of the front wagon panel like an old Model T crank. The phonograph motor was there, as were all the proper linkages, but the little turntable was gone. Its green felt circle, however, remained. The horn was there, hanging loose from the underside of the wagon hood, but the reproducer and the attachment bracket were missing. The rubber tires had also gone off, perhaps to serve as hula hoops for somebody's Barbie doll collection. The wooden base of the wagon, upon which sat the phonograph, was cracked and split clear through along its length. To say that the restoration would be daunting was a frank understatement.

I withdrew to sleep on the situation. No way could I fix that wagon myself, I

thought – but on the other hand, I knew I had some pretty smart friends. I decided that with the help of people like MBSI members Dale Lorang, Carl Kehret, Ed Curry and Barry Johnson, the project could be done, and done well. So, first thing the next morning, I trotted over to where I'd seen the lovely disaster, blew out a sigh of equal parts relief and apprehension as I saw it still there waiting for me, and promptly plunked my money into the hand of the owner.

Naturally, my aim was to achieve a fully accurate and appropriate restoration. But I knew that along the way I'd need to make some touchy judgement calls. Ed's wagon and mine were exceedingly similar, but not identical. For example, his steering wheel was red, mine green. More significant, his wagon had a very simple mechanism for gearing the phonograph power into or away from the rear-axle gear: you simply tightened or loosened a little thumbscrew on the hub of the right rear wheel. The arrangement on my wagon was considerably more complex, involving a lever coming out from beneath the left front of the wagon.



Figure 4. View from beneath of the on/off lever for wagon motion.

Pulling the lever forward moved a vertical rod at the left forward corner of

the phonograph motor such that a gear halfway down the rod engaged a mating gear integral to the lower surface of the spring barrel - a gear quite similar really, to the spring-barrel gear on a cylinder music box which engages the cylinder-arbor pinion. In addition a 45° gear on the distant end of the rod, beneath the bottom of the wagon, engaged a similar gear on the rear axle. Thus, the double gear mesh ensured that the spring power of the phonograph would be transmitted to the rear axle, and the wagon would move forward as the phonograph played. Moving the lever backward disengaged the two pairs of gears, so the wagon then would remain stationary during operation of the phonograph. Both mechanisms appeared to be original.

What did *not* appear original, however, were the two little brass hinges by which the band platform on Ed's machine was attached to the wagon body. Even allowing for the surprising crudeness of construction of the toy, the cutouts for the hinges, and the screw-eye-and-string mechanisms for limiting the excursion of the lid to the vertical appeared to be later additions. Furthermore, there was a pale stripe in the paint along the underside of the platform. Were a piece of wood to have been attached here, it would have served as a stabilizer to hold an unattached lid in place atop the wagon, not permitting it to slide off when the machine was in motion.

This, then, was the direction I decided to take in the restoration. Still, Carl Kehret made a face as he squinted at the original. "I just can't believe how sloppy the work is on this," he said. "Every edge is rough-cut. Really uneven

edges. I guess you don't really want me to make the new one look better than this, though, do you?"

"Not at all", I said. "My wagon body is just like Ed's. Keep it consistent. Maybe that'll make the whole thing easier, actually."

Carl said he'd also make tires for the naked wheels. He had an O-ring splicing kit, made by the Mantaline Company, Mantua, Ohio, with which he could very quickly and easily put together rubber O-rings of any desired circumference. I thought that sounded great, and gave it no more thought. Which, as you will see, turned out to be the one oversight in the project.

While Carl was reproducing the band platform, I took the wagon body down to my shop and dismantled it. I removed the small nails that held the four sides of the frame to the bottom board and then unbolted the motor from the board. I cleaned the board with a proprietary wood cleaner, and then glued, filled and clamped the split. Then I immersed the motor into the ultrasonic cleaner. Twelve minutes later, it was bright and shiny, more than clean enough for me to see that the gear linking the governor to the drive train was one of those dreadful fiber gears of the sort you find in similar locations in Columbia gramophones and Reginaphones, so infamous for disintegrating into little fragments. This one looked as if a sharp glance might reduce the thing to powder. So the motor was packed up and sent to the Barry Johnson Music Box Company.

Now the project was rolling. Ed Curry appeared at my door with a couple of pages of high-quality color copies of his bandmen. I say high-quality: ordinary

'color Xeroxes' would definitely not have done here. The hues on these copies tend to be very unlike the originals; in addition, there's a very unpleasing, 'muddy' quality to the work. For this project a Canon-550 CLC (Color Laser Copier) was used. On this machine the color to be matched can be adjusted a bit at a time, so that by patient trial, an amazingly faithful reproduction can be obtained. I was delighted to see that Ed's bandmen could not be distinguished from mine. What remained was to cut them out. This was time-consuming, but not difficult. I used a watchmaker's magnifying head visor and a pair of tiny surgical iris scissors.

The next step, though, was not so easy. Sandwiched between the litho copies had to be a close-cut figure of cardboard, roughly .09" thick. The cardboard came courtesy of Dale Lorang's factory; the cutouts courtesy of a pair of Fiskars Softouch™ scissors found by my wife, Myra. These controlled but powerful slashers were designed expressly for arthritis-hobbled sewing ladies, and they did a fine job on that thick cardboard. Even so, Myra had to bail me out by doing some of the figures herself when my own wrists went into spasm and refused to cut further.

The last step in the bandman assembly was easiest of all; the color repros were readily attached to the cardboard cores with a thin layer of Uhu Stic™ white stick glue. A preliminary test showed that this glue provided excellent adhesion of paper to cardboard but did not soak through, stain or discolor the paper.

Next, Carl's band platform came in. It was a faithful, rough-hewn copy of Ed's original. Both the red and gold paints mixed by our local professional paint store were ridiculously light in hue, so for each I carefully mixed in small amounts of black pigment, a bit at a time, until the colors appeared identical to those on the wagon. Then, I painted the platform and touched up the rough spots on the wagon body. Myra painted the gold trim to be similar to Ed's. The patterns on the original were so irregular that rather than using the stencil we'd originally intended to employ, she did the work freehand.

In short order, the motor came back from Barry Johnson, purring happily as it ran with its shiny new Duralin gear. Dale Lorang dropped by with the turntable he'd machined from a round block of steel. A faithful copy of the original in every respect, it even bore an impressed production number on its underside – though, at Ed Curry's insistence, a different number from the one on his machine. I treated the turntable with gun-bluing solution, to guard against rusting. Dale took a small, round unmarked phonograph reproducer, just the right size and type for the job and fashioned for it a right-angle bracket from a length of copper tubing, so the reproducer could be attached directly to the end of the crudely made metal horn mounted at the front of the wagon behind the driver. I had the bracket nickel-plated.

At that point, we were ready for final assembly. Dale and I reattached the motor to the baseboard. A good deal of fiddling was required to get it situated precisely so that it would run. When it was placed just a bit off-center, you

could wind till your face turned blue, and the turntable spindle would just sit there and sulk.

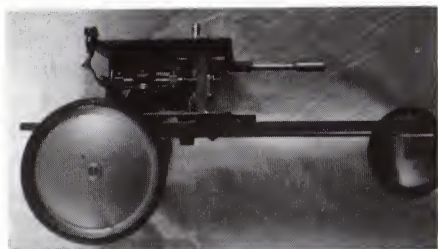


Figure 5. Side view of phonograph motor, remounted onto bedplate.

The setting of the gearing mechanism beneath the baseboard was a problem, too. If not set precisely, the gears would remain either always engaged or disengaged, no matter how firmly you pushed in the handle or pulled it out. Even when set optimally, the gears showed a disconcerting tendency to 'pop' apart during attempts to run the wagon. Perhaps my machine was an earlier version than Ed's. After having become exasperated with the diciness of this mechanism, Mr. Belnap might have gone to the easier and more reliable thumbscrews on the right rear wheel-hub. Finally, Dale and I decided we had to deviate from absolute faithfulness in restoration. We incorporated a small coil spring into the mechanism, to hold the two 45° angle gears on the rear axle in firmer apposition.

Now the little wagon chugged faithfully along the floor, its colorful bandman figures sitting on top while the horn blared forth Collins and Harlan's tuneful yearnings to go back to Michigan, down on the farm. You couldn't help but smile. Charles H. Belnap would have been proud.



Figure 6. Revised mechanism with added coil spring (at top) for keeping rear axle gears in apposition.

But who was this ingenious toy manufacturer? Unfortunately, I have little information. His name and address were printed on both the back of the wagon and on the instruction label mounted under the band platform.

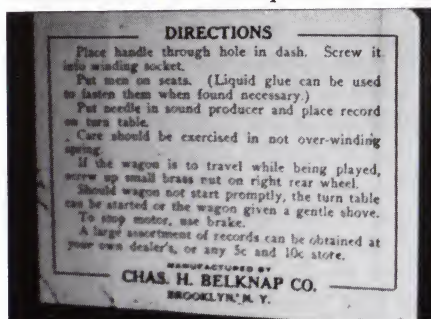


Figure 7. Directions for operation; underside of band platform, showing the manufacturers' name and location.

However, I could find him listed nowhere among either toy makers or phonograph manufacturers. MBSI member Matthew Caulfield was kind enough to try to help. He searched both the Library of Congress database and the *National Union Catalog*, but found nothing – which indicated that no library in America has any general

information on the company. Nor were the Copyright Office files revealing.

A search of the *Brooklyn Telephone Directories* yielded the information that between 1902 and 1918 there were at least two men named Charles H., Belknap who lived in that borough. Neither one, though, could be linked to the company in question. The *Manhattan Directory* was more helpful. Between 1918 and 1921 there was an entry: 'Belknap, Chas. H., games, Brooklyn, 46 Fulton, Main 9461.' Unfortunately, the company was not listed in the *Manhattan Classified Directories* during the same time period, either under 'games' or 'toy manufacturers and dealers'; and the *Brooklyn Classified Directories* at the Library of Congress are now away being micro-filmed, and no one can say when they will return.

Mr. Caulfield ended by wondering whether Belknap was in fact the manufacturer of the circus wagon or merely the jobber. Until more information is forthcoming, I guess we really can't say. So far, I've been unable to locate other *Brooklyn Classified Directories*, or information from other possible sources, such as the archives of Brooklyn historical societies or public agencies. Any help from *Journal* [and *HILLDALE NEWS* – Ed.] readers would be much appreciated.

To return the wreckage of such a marvelous toy to its proper functional and cosmetic stations was a joy and a thrill. But this is not quite the end of the story. Ed Curry, as mischievous a septuagenarian as ever existed, insisted that a race be held between the original wagon and its reconstituted twin. So this

past April [1994 – Ed.], the race took place, the cement floor of the Karp garage serving as speedway surface.



Figure 8. The owners, Larry Karp (left) and Ed Curry, with their respective Belknap phonograph wagons.



Figure 9. The two wagons at the starting line.

Dale Lorang served as judge. He ascertained that all axles were properly oiled, that the weights of both the wagons and their phonographic reproducers were comparable, and that the turntable speeds were set properly. Witnesses were the Mesdames Curry, Lorang, Bartlett, and Karp.

The race was run in three heats, each won by the Big Red and Gold Curry Machine. And very interesting, each margin of victory was identical. The brow of the august judge furrowed like corrugated cardboard. He added up the times of the heats: Ed's wagon required a total of 320 seconds to run the three

heats; mine took 332. Then Dale began to examine the wheels of both wagons. He found that the central metal portions of both were identical, each measuring $3\frac{1}{32}$ ". But the rubber tires on Ed's wagon were a bit thicker than those on mine, so that the circumference ratio between the wheels of the two machines was 1.036. And – as Judge Lorang was quick to point out – 1.036 multiplied by 320 is 3.3152, which accounted for the difference in race speeds to 0.0048 of a second.

Well, how about that? For the want of a nail, and so forth. There were immediate

cries that the tires on my circus wagon should be replaced, to be followed by a rematch. But I declined. Maybe the oversight did slow the speed of my wagon to some small degree, but this in turn led to the calculation which verified just how well we *had* all succeeded in the overall restoration work. I resolved to leave my circus wagon as it was. Perfection would just have to stand as an unattained ideal.

Besides, it makes a better story that way.



Figure 10. Front view of wagon, showing driver, steering wheel, crank and on/off lever for wagon motion.

THE GOOD COMPANIONS

The 101 and Other Compact HMV Portables – part 4

By Dave Cooper

Miscellany

HMV offered accessories to upgrade an acoustic soundbox to an electrical one (see illustrations). As both advertisements feature portable models 101 and 102, the Gramophone Company must have appreciated the importance of the portable in the home. An electric pick-up would certainly restrict the use of the portable machine outdoors at the time, though.

(1930)



A Pick-up for any Gramophone

Fixes direct to tone arm, replacing existing soundbox and instantly converts gramophone to a playing desk for electrical reproduction. Complete with volume control and shielded leads. Adjustable to any radio receiver.

No. 11 Pick-up Attachment

£2 : 2 : 0

In regard to model 100 and 101 motors member John Gomer kindly pointed out to me the difference in the shape of the governor weights found on the model 100. The pressure-plate is at the opposite end of the model 100 governor shaft. He also identified that the 101 governor has an extra tooth or web on the worm.

(1933)

Make YOUR Gramophone a RADIOGRAM—and double the joys of your wireless set



By means of this pick-up—the same as that used on "His Master's Voice" Radiograms—any acoustic gramophone can be instantly converted into a radio-gramophone in conjunction with a radio set. The pick-up can be attached at once, without any adjustment, to your tone-arm in place of your existing soundbox, and is supplied complete with screened leads and a logarithmic volume control. In the volume control, provision is made for matching the impedance of the pick-up to any type of receiver.

(Pick-up Model 11)

Figures 1a and 1b. Two advertisements (from 1930 and 1933) for the HMV No. 11 Pick-up Attachment.

I mentioned the Electrola model 106 in the previous part of this series. My wife

Rena encouraged me to buy it, but I didn't. On re-examination of the

photograph I took of the machine, I see that the tone arm was the same as a late 101 with auto-brake. I suppose this would make the machine more of a hybrid. I certainly have not come across a 102 with a narrow bore tone arm.

Needless to repeat, perhaps, but I study the HMV portable range because I collect them. There are a few I still want to find, and it was wryly amusing to find a report dated April 1928 that included one of my 'wants'. The piece describes a burglary on March 6th, 1928 at Messrs. K. G. Clarke of Ilford. Various machines were taken, all HMV, and serial numbers were provided. The

gramophones included a model 202, a table grand model 127 and a model 103, all in oak. *'Impecunious gramophiles are still busy breaking into the treasure houses'* the article ran. *'The takings indicated the presence of connoisseurs'*. Also in the haul was a grey crocodile cloth portable no. 8741. I know it was a long time ago, but who acquired the 101 – I wonder if indeed it still survives. Maybe they were all recovered, or maybe the thieves panicked and destroyed the lot. (I have the other serial numbers if anyone is interested.)

The HMV 99.

At around the same time the Model 102 was introduced, a less expensive portable model appeared called the Model 99.

Original prices –

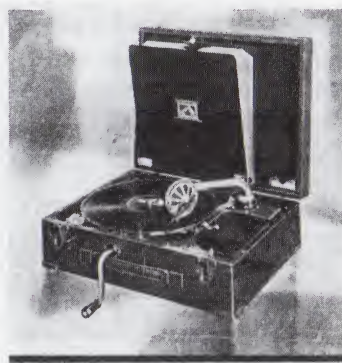
Black	£3 5s. 0d.
Red or Blue	£3 10s. 0d.

The machine measured 15" × 11½" × 5¼". The turntable size was 8¾" – some turntables were made of light alloy rather than steel.

As on the 102, the internal horn was moulded beneath the motor board as one piece. The motor had a single horizontal spring, which, in line with the overall design of the machine was smaller in size than the other portables discussed in this series.

The motor board was made from painted steel, brown for the black version to simulate wood and red or blue on the others. The fittings were either screwed into the metal (speed

control, auto-brake, tone arm) or rivetted (speed indicator plate, winding handle clip).



"HIS MASTER'S VOICE"
Portable Gramophone
MODEL 99

Instructions for Assembling and Operating



Fig. No. 394

Figure 2. The illustration of the Model 99 on the cover of the Assembly and Operating Instructions.

The auto-brake was similar to the later model 101s working from a pawl and boss activated by the wavy run-off groove on most 78s of the time. The brake could be a little harsh but was effective. Lifting the tone arm off the record and to the right released the brake. Returning the tone arm to its support, allowed the turntable to run less than a quarter turn before the brake re-engaged.

Unlike the 100, 101 and 102, where piano hinges and stay were used for the lid, the 99 hinges held the lid in place by supporting oblong rings (there was no lid stay). This meant that the lid tended to lean backwards.

Some 99s had 'ringless' hinges which appeared to have been tapped rather than screwed into the case. As the horn wound anti-clockwise, the mouth of the horn emerged from the right of the machine. For these reasons, the lid could not direct the sound as on the other portables.

The Tungstyle needle clip was positioned on the inside of the lid. There were two small fittings and a spring clip to house a small record folder supplied with the machine (as on Decca and Columbia models).

In many ways the machine was a mixture of new and old styles. It reverted to the awkward front wind system so that it could not be wound on a flat surface. The tone arm was in one piece, unique for any HMV machine. This made changing needles difficult. Unlike the other portables mentioned, the arm did not rotate on ball bearings. Two screws in the 'ball' of the arm stabilised the arm in its socket by a thin groove.

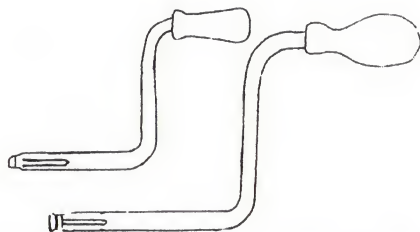


Figure 3. The smaller winding handle (Style 5) of the Model 99 compared with that for the Model 102 (Style 4).

The small turntable did not have a raised rim. The felt was the usual brown on the black machine and red or blue on the others. The protective corners are believed peculiar to any model in this country, with rubber feet incorporated into the bottom corners. I have seen an illustration of a German portable machine with similar corners.

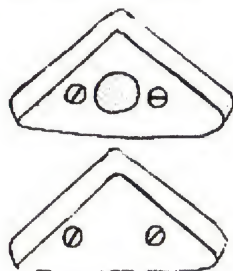


Figure 4. The Model 99 Corners.

As a low cost machine, the 99 should be commonly found, but it was short-lived. The less expensive end of the market had been given to the more successful Columbia models after the formation of EMI. Model 99s, when they do turn up, are often in a poor state with problems where adaptations have been made. This is more drastic where a poor job has been made of conversion from the original tone arm and sound box to a new style electric pick-up. The original

tone arm socket was made from a thin, fragile casting, which could be severely damaged with careless handling.

As with some budget models by other manufacturers, hard wearing leathercloth was not used on all the inside surfaces of the machine. The inside of the lid was covered in coloured paper. The black machine had brown paper, the red and blue, a similar colour to the case. This is useful to know, as obviously any dampening of this paper in an attempt to clean the machine will damage it irreparably.

As expected, the black version turns up more often than the two coloured versions. The blue is quite uncommon; the red is rarely seen.

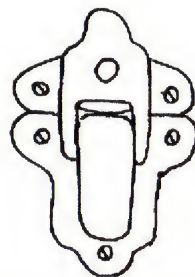


Figure 5. The Model 99 Catch.

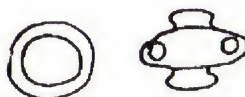


Figure 6. The Model 99 Winding Handle Clip and Socket.

The Model 99 will be concluded in the next issue

Model	HMV 99
Date of Production	Late 1931-1933
Colours Available	Black, Red or Blue Leathercloth
Motor	No. 23b
Escutcheon	Style 1 [see HILLANDALE NEWS, no. 226, p.316, Figure 3 - Ed.]
Catch/Lock	No lock. Simple catches × 2
Fittings	Nickel plated (inside). Blackened (outside) on black version. Red or blue and nickel (outside) on the other versions
Identifying plate	Style 3 [see HILLANDALE NEWS, no. 227, p. 385, Figure 20 - Ed.]
Winding handle	Style 5 [see Figure 3, above - Ed.]
Carrying handle	Style 2 (Pakawa) [see HILLANDALE NEWS, no. 227, p.384, Figure 9 - Ed.]

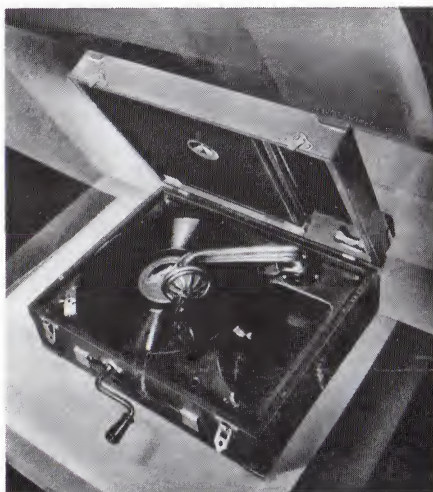


Figure 7. The Model 99 Junior Portable, as displayed in a contemporary catalogue of "His Master's Voice" instruments.

From the Rostrum

by Christopher Proudfoot

Sale of Mechanical Music and Technical Apparatus, Christie's, South Kensington; 16th December 1999.

This sale was dominated by the tinfoil phonograph which set a new auction record at £28,000. Tinfoils have always been at the top of the price spectrum, but what made this one outstanding was the fact that it carried the Edison name, and its pristine condition.

The 'Parlor' was the cheapest and probably the most common of the models offered by the Edison Speaking Phonograph Company, but none seem to have sold in large numbers; indeed, the many makers of tinfoil phonographs in Europe seem to have fared better than the eponymous company in the States.

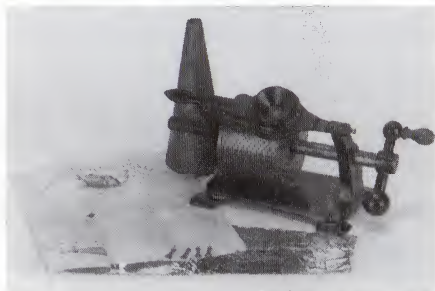


Figure 1. The Edison Parlor tinfoil phonograph, assembled, with instruction sheet, strips of tinfoil, four spare styli, and cardboard horn. © Christie's.

For those who have not seen the catalogue, I should perhaps explain that this one was supplied to its original owner, a Scottish aristocrat with an interest in matters mathematical and

scientific, and, once the novelty had worn off, was left in the attic for a later generation to rediscover. It came with two strips of tinfoil, one of which had been recorded on, implying that it had been used only once. That must have been a moment of tense excitement for its original owner, whose sweating fingers had left a permanent, if spectral, imprint on the tiny cardboard horn which was supposed to aid listening.

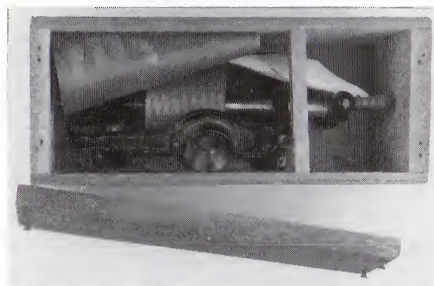


Figure 2. The Edison Parlor tinfoil phonograph, stored in its box. © Christie's.



Figure 3. The cardboard horn, complete with those fingerprints. © Christie's.

Other phonographs in the sale pale into insignificance by comparison, but there was noticeably more interest in the 'cooking' models than there has been of late. One of the Standards, a Model A with thirty-one cylinders and a modern horn, made no less than £450, and an I.C.S. Model B achieved £100 less. A Model B with Combination gears and eighteen cylinders brought £320, as did a two-minute Home with a replica reproducer.

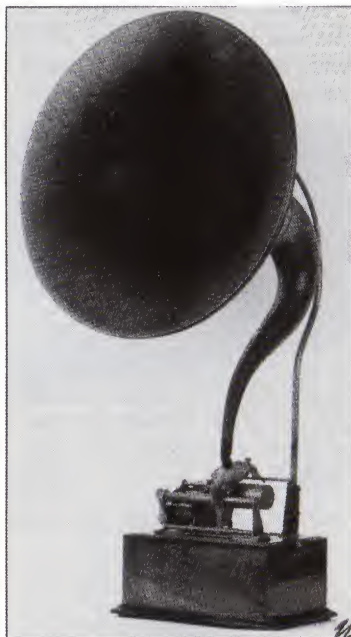


Figure 4. The Edison Bell Domestic A Graphophone, with Music Master oak Cygnet horn. © Christie's.

Oddest of phonographs was a Pathé reversible Coq, masquerading as an Edison Bell Domestic A Graphophone, adapted with great ingenuity to play Blue Amberols through a Diamond B and a Music Master horn. It was a true collector's compendium, all the great makes combined in one machine

(Edison-Bell, when they owned the British Graphophone patents at the beginning of the century, obtained at least some of their Graphophones from Pathé, and this was one of them). The unanswered question has to be, why did someone go to such trouble to convert this machine, when a secondhand Edison Standard could surely have been procured easily and cheaply? Inevitably, it was the Music Master horn that buyers wanted, and £750 was what they paid for it.



Figure 5. The Olympia Automat gramophone. © Christie's.

The biggest machine in the sale was an Olympia Automat coin-slot machine on pedestal, with a vast brass horn – it is illustrated in V. K. Chew's seminal book on Talking Machines. In rather tired condition, it managed £2200. A G & T pedestal of the pattern associated with the 'De Luxe' and the 'Melba' did well to bring £950, considering that its black and gilt finish had been replaced by brown stain.



Figure 6. The Melodiphone oval cabinet gramophone, of Tyrela pattern.
© Christie's.

A red 102 brought £160 (to confuse Dave Cooper, it had a metal label announcing it to be '102B'). A Melodiphone oval Tyrela lookalike at £480 continued the popularity of these funny-shaped cabinets, and the importance of its ovality was made clear when a similar, but round, Academy brought exactly £100 less. A mystery item, at £130, was a large, straight, *papier-mâché* horn with a handsome label announcing itself as The Scientific Wondergram The Oxford Gramophone and Camera Company London. In a basket so worm-eaten that the woodworm must have been holding hands to keep it all together, it was accompanied by two barn-condition radio horns. This is the second of these Wondergram horns to appear in these rooms, and the mystery is, what did the complete machine consist of? What sort of soundbox did it have, and how come I have never found any mention of it in the specialist literature of its time (presumably late 1920s or early 1930s?) Does anyone know?

Finally, the demand for Queen's Dolls' House records is such that £120 was paid for one cracked right through (as a result of its owner having sent it through the post with only a plastic sleeve for protection.) Verily, a generation has arisen which knows not the fragility of the shellac disc.

N.B. All prices are quoted without the 15% Buyer's Premium.

We Also Have Our Own Records

Part 13 – ‘Delius’ to ‘Duxbury’

by Frank Andrews

POSTSCRIPT TO PART 12



Postscript Figure 1. The rare Defiance Record label – an American Record Company recording, by ‘The Regimental Band of the Republic’ under Defiance’s pseudonym.



Postscript Figure 2. The Delacour de Brisay Private Organ Recordings label. The label detail gives this as the Sixth

Record, played by Ralph Downes in the Church of St. Mary-le-Savoy, London. The titles are two of J.S. Bach’s Chorale Preludes – ‘*Erstanden ist der heil’ge Christ*’, and ‘*Alle Menschen müssen sterben*’.

Frank writes that he received from member Eddie Shaw, photo-copies of the De Brisay and Defiance Record labels [*reproduced here – Ed.*] which he mentions in the last issue of HILLDALE NEWS as having never seen. The Defiance label was printed in blue on salmon-pink paper, and the De Brisay disc (whose name does not appear) had a black and gold label.

Frank also mentions that the Daily Mail had two more series of ‘Brush Up Your French’ as supplied by Linguaphone Ltd. in sets of ten discs, BYF(1) 1-10 and BYF(2) 1-10. All were recorded on either April 25th or June 10th, 1931. He is indebted [*as we are – Ed.*] to Eddie Shaw for this information.

DELIUS SOCIETY RECORDS. Ignore Don Taylor’s ‘English 78 Picture Book’ – The Delius Society was reported founded in June 1933, but it was not until April 9th, 1934 that the Columbia Graphophone Co. Ltd., already a constituent part of E.M.I. Ltd., began recording Sir Thomas Beecham conducting his new London Philharmonic Orchestra in some of the

compositions of Delius, Beecham being a champion of the composer's music.

Three albums of recorded music were made for the Society. The seven 12" diameter discs in the first albums were not completely recorded until December 12th, 1934. One side of that set had only Heddle Nash, tenor, accompanied by Gerald Moore, pianoforte.



Figure 1. The Delius Society record label.

The specially labelled discs had Columbia's reference numbers instead of catalogue numbers, and were SDX 1 to SDX 7.

Album no. 2, with discs ref. no. SDX 8 to SDX 14 were recorded for the Society between April and November 1936, and Album no. 3 with ref. nos. SDX 15 to SDX 21 were recorded between January and July 1938.

All the discs were available, with standard or automatic couplings, until deletion in February 1955. Besides the artists already mentioned, others recorded were John Brownlee with the London Select Choir, the BBC Chorus, and Jan van der Gucht, tenor, with the Royal Opera Choir, London.

DELTA discs, recorded with jazz bands, were the property, I have been told, of Michael Daniels, whose own Jazz Band appeared on the discs. There was also a female blues singer. The recordings, of 1949 and 1950 vintage, were the product of Payne's Recording Services, a business with premises at 213 Bromley Road, in the Bellingham district of London, SE6. Farley Radio Services Ltd, a leading wholesale outlet for minor labelled gramophone records, continued to sell Delta records into 1951.

1949's issues, numbered 1 to 11, were all of 10" size except for no. 11, a 12" disc, which was by the blues singer, Joan Roberts. The matrix numbers were generally prefixed 'P', except that the René Franc Quartet had 'RF' prefixes in their own matrix series.

The 1950 issues had catalogue numbers D.1 to D.6: all were 10", and with those, the matrix numbers were prefixed 'PRS', the initials of the recording company.

At one time, the complete listing was obtainable from member Jim Hayes of Liverpool.

DELYSÉ were sold by the Delysé Recording Company, owned by Isabella Wallach, the first address being 58 Wellington Road, London, NW8. Isabella Wallach was the grand-niece of Fred Gaisberg, the Gramophone Company Ltd.'s first recording expert, who came to London from America in 1898.

Delysé was registered as a trade mark on November 29th 1954. The titles and artists under this label, of which I am aware, have all been Welsh.

I do not know if Miss Wallach was a recording expert herself, but the discs were pressed for her business, as I was informed by member Peter Adamson, by Oriole Records Ltd.

Delysé were still in business in 1959, then with a new address at 44 Clifton Hill, Maida Vale, NW, but in 1960, there was a new address at 35 Marylebone Road, London, NW1, at which time discs would have been produced in the slow-speed, long-playing formats.



Figure 2. The Delysé record label.

DERBY RECORD. Derby Records were another make which had on the labels, 'Recorded in England, Made in Prussia'. Of 10" diameter, the label carried a race-horse theme similar to our Winner records. In Germany the discs were announced in the July 14th, 1910 edition of the 'Phonographische Zeitschrift', when 150-200 discs were to be put on the market by the Turmalin-Werke Derby Record Co., the new name for the former Turmalin-Schallplattenfabrik – Max Abrahamson.

How soon the discs were sold in Britain I have not been able to determine, but in August 1914, in a report about a legal action it was stated that William Burman, in business in the City Road, London was the sole agent for the German company..

I have only one Derby record listed, which had the horse and jockey label, no. 2500, played by the Metropole Military Band, the titles being 'Have We Not Met Before?' mx.3238, and 'My Dreams Are Always of You', mx.3239. It is open to question whether or not the recordings were made for Turmalin's own label or if other matrices had been taken over. Full details of other Derby records with titling in English would be welcome, as would a picture of any Derby label, including a German issue.

THE DIAMOND GRAMOPHONE RECORD. The discs bore very dark blue or black labels printed in gold. Only a 10" size has been seen. I do not know who sold the records. They were pressed in Germany just before the outbreak of the First World War. Those seen have all been pressed from Blum & Co. Ltd.'s matrices in the 1000 plus series, except for one disc seen with matrices of B1½ and B2. They were recordings of the British Music Hall entertainer, G. H. Chirgwin – 'The White-Eyed Kaffir'. Those matrices are probably false and cover for matrices of J. E. Hough, Ltd, which company was employed to press Edison Bell Disc records. Blum & Co. had access to J. E. Hough, Ltd. matrices for its first series of Diploma Records. Later, Stella Gramophone Records, then Victory Records, before becoming Diploma

Records' second series, were made from the 1000 matrix series.

As Diamond Gramophone Records were never advertised nor mentioned in the trade periodicals, there is a strong possibility that here was another make of record used by one of several companies which operated on a tallyman selling system? Clients would contract to purchase a given number of discs over a twelve month period, and when the contract had been honoured, and a gramophone having been loaned to the purchaser at the start of the contract, the purchaser would then become the rightful owner of the gramophone.



Figure 3. The Diamond Gramophone Record label.

The Blum & Co. Ltd. matrices in the first of the 1000 series were recorded by the Kalliope Musikwerke of Saxony's experts in London, but Blum fell out with Kalliope, and he had to find others in Germany to continue his recording programme and press his discs. I have never discovered if Blum recovered his matrices from Kalliope, but the Diamond Gramophone Record discs

seen bear Blum matrix numbers higher than Kalliope may have kept.

I know of only four discs, and the lowest, no. 189, had matrices which were on Diploma Records issued in August 1913. No. 231 had matrices on Diploma in December. The Chirgwin disc, no. 206, was from Diploma B.35, in the first series issued in December 1912, but derived from an Edison Bell Velvet Face of 1911. As a Diamond, it must have appeared in 1913.

If the Diamond Gramophone Records were 'tallyman'-sold discs and not made for private record dealers, then they would have disappeared when the price war began in October 1913, with discs coming onto the market at 1s. or 1s. 1d. each.

The label, in its upper half, carried the representation of a lozenge-shaped brilliant diamond with light rays emanating from it. Within the diamond was 'The Gramophone Record'. The full name was around the periphery of the labels.

THE DIAMOND RECORD. This label, registered as a trade mark in Germany by the Beka Record A.G. of Berlin in the summer of 1912, after an application filed in December 1911, has not been seen by me, so I do not know what colours were used. The design of the label was registered in London at Stationers' Hall for copyright purposes.

'The DIAMOND RECORD' surrounded the upper half of the label and the design within that half was quite similar to that described above. The diamond, complete with emanating rays, on this label showed a number of polished facets bearing the words 'The Diamond

Record'. The label was to be used for exports. The inscription 'Pressed in Berlin' would suggest that English-speaking countries were to be the records' market areas. The label did not state 'Registered Trade Mark', so this could have been the proto-type of The Diamond Gramophone Record, but under those circumstances, that would have entailed Blum & Co. Ltd. having supplied Beka Record A.G. with its masters. The exact position of both Diamond labels within the industry still needs to be determined.

Full details of any discs would be welcome.

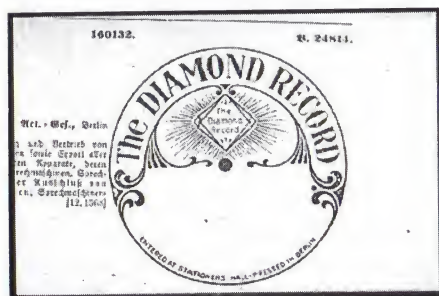


Figure 4. The registered design for 'The DIAMOND RECORD' label.

DINKY discs were of the small variety – $5\frac{3}{8}$ " diameter – and were sold by an undiscovered owner, the records having been pressed by J. E. Hough, Ltd., at the Edison Bell Works in Camberwell, London, SE, from masters used in that company's 'The Bell' records of the same size.

'The Bell's had begun at no. 250 in 1921, but the Dinky discs appear not to have gone on sale until 1924. They were put into a 400 catalogue series. As far as 'The Bell's were concerned, the small size discs were issued into 1926, when

the size was increased to 6" diameter, a size the Dinky records never attained.

The discs' repertoires included modern dance music, popular 'tin-pan-alley' songs, concert ballads, instrumental soli, and light classical titles played by bands or orchestras. An example was no. 423 – the Fox-trot Song, 'Before You Go', (no artist given), and this matrix, no. 298-1, was also available on 'The Bell' 310, The Little Briton 389, and Savana 849.



Figure 5. The Dinky record label.

DIPLOMA RECORDS (first series). This was Joseph Leonard Blum's first label, as far as can be ascertained. It was in August 1911, as a merchant at 89 Chiswell Street, in the City of London, that he was advertising 10½" diameter Diploma Records, recorded double-sided, at 2s 6d. each. Initially, he offered 350 titles by well-known artistes, manufactured from the finest materials only, and which for tone and quality, could claim to have reached the acme of perfection.

Blum traded with factors.

It was noticeable that the titles and artists were well-known, for the

Diploma Records were 'stencilled' discs from the Edison Bell Disc Records and Velvet Face Records, as sold by J. E. Hough, Ltd., and manufactured at its Edison Bell Works in Camberwell, SE.

Blum's discs were given seven different catalogue prefixes, all starting at no. 1, and lettered 'A' to 'G' according to repertoire classification.

Although original artists' credits did appear on the Diplomas, the use of pseudonyms was also in evidence. The whole series lasted only about thirteen months, the highest numbers being issued *circa* August 1912, by which time the first of The Winner discs provided a new source. Approximately 270 discs formed the complete output.

At that juncture, Blum & Co. Ltd. had already entered into a contract with the Kalliope Musikwerke A.G. of Dippoldiswald, in Saxony, Germany, the makers of Kalliope and Anker records. Blum's business offices were then in Old Street, London, EC, which were named Kalliope House. At this stage, Blum & Co. were into recording their own discs, first as Stella Gramophone Records, which they had to change because they were infringing a Pathé trade mark. The style was changed to Victory Gramophone Records, then Victory Record, and then to Diploma Record, but that second series (of Diploma Records) does not come within my terms of reference.

DISQUES GABRIEL PARÈS, PARIS. As the style implies, these discs were made for Gabriel Parès, a conductor of 'La Musique de La Garde Republicaine' of Paris. That civil service band was, and still is I believe, a military band as regards its instrumentation. At the time

the discs were recorded, the musicians were definitely classed as civil servants.

The make was first offered for sale in Britain in December 1912, as needle-cut (*i.e.*, lateral cut) discs of 11" diameter. Who manufactured the discs in France I have not yet discovered.



Figure 6. The record label for Disques Gabriel Parès.

The introductory announcement in December 1912 regarding these records was as follows:-

"Gabriel Parès, of New Oxford Street, London inform that they will soon be recording new 12" double needle discs carrying English titles. Suitable existing French titles will be embodied in the first catalogue. The price has not yet been determined. Warroners Ltd. in course of registration is the name under which Disques Gabriel Parès will be traded. In addition to the records a line in machines will probably be marketed."

Other items referring to the introduction of this new label to the British market went – *"Parès 11" double-sided records – In the list of December records will be found a number of Parès. All these selections have been recorded by the*

world famous French military band, *La Garde Republicaine de Paris*, under the personal direction of M. Gabriel Parès, the celebrated impresario. Each record bears the signature of the great bandmaster, approved by him."

"The tone quality of each record we have played over is excellent, the volume and detail being particularly pronounced. As will be seen from the first list many popular and interesting items have been issued and these should command a ready sale. Parès discs carrying English titles are shortly to be issued."

Further comments were – "Big money here, 11-inch double-sided, four minutes, for needle and sapphire, to retail under engagement at the fixed price of 3s 6d. each. Selections from the great composer under the baton of M. Gabriel Parès, ex-chef d'orchestre de *La Garde Republicaine* – The only real *Garde Republicaine* records. – The surprise record of the season. – A startling revelation in the art of recording. – Write for catalogue from 15 New Oxford Street, W."

In the same month, The Gramophone Exchange, at 31 New Oxford Street, from its *salon* on the first floor, also announced it had the honour to place before the public a new, high-grade record, for needles, under the personal supervision of M. Gabriel Parès, saying that – "The records will be found of a most brilliant timbre, surpassing in absolute merit any yet produced. In the point of wear they are the most durable. It must be distinctly understood that the Gabriel Parès discs are, in every case, recordings of performances by the band itself and not a composite band wrongly entitled the *Garde Republicaine*. These

are the only records produced under Gabriel Parès direction. There can be no resemblance between the performance of a scratch band and the music of the perfectly trained orchestra of the *Garde* itself. Every record is a masterpiece. Each is carefully judged and the matrices of perfect productions only are kept and registered. None is genuine without the signature on each record."

"We will issue a monthly supplement of new records of the most up-to-date music under the same master. Ample stocks are held in London. Demonstrations cheerfully given at our *salon* at any time. Catalogue numbers prefixed 'S' can be supplied for use with sapphire. Catalogue of 200 titles on application."

In March 1913, The Phono' Record printed – "The new French disc record 'The Gabriel Parès' is in very satisfactory demand, proving the appreciation the music-loving public has for the celebrated *Garde Republicaine* Band. The members of this premier French Military Orchestra are selected, as vacancies occur, from among highest ranks of instrumentalists, the appointments being eagerly sought after. Little wonder, then, that with performers of this calibre such fine quality records are produced. The celebrated "Chef d'Orchestre", Monsieur Gabriel Parès who, for nearly twenty years, so ably maintained the high character of this band, is a composer of considerable merit and several of his pieces are recorded. The repertoire comprises selections from the greatest musicians – Gounod, Verdi, Mozart, Wagner, Weber, Brahms and

the pick of the lighter composers being well represented."

Among the items a few were of instrumental solos and duets by musicians from the band itself. All through 1913, The Gramophone Exchange advertised itself as holders of complete stocks of the Disques, but there was no further mention of Warroners until January 1914, when an announcement informed that the business had just been registered as Warroners, Ltd. at 15 New Oxford Street.

I find no further mention of the Disques Gabriel Parès until Warroners, Ltd., in an announcement in March 1915 informed that the discs, from then on, would be called Warroners Records (Does any member have any examples of such?) I know not of any example of a Warroner Record.

The First World War was then in its eighth month and I wonder if French exports of finished discs was able to continue or whether conditions having brought exports to a close, Warroners were simply over-labelling their extant stocks of the Gabriel Parès discs?

Finally, I have yet to hear of any English titles appearing on the discs, as was foretold?

An example of an English release was 'Landsknelte March' (G. Parès), on no. E2889, mx. 2029. The French discs were numbered by their matrix number, and had no common catalogue number, the numbers reaching from 2001 to at least 2204.

Warroners, Ltd. in 1915 were granted a patent for a mute to control the volume of sound from sound-boxes. They were selling these in February 1920 from a

different address than formerly, at 153 High Holborn, London, WC, but for how long I cannot say.

**WARRONER'S PATENT
GRAMOPHONE MUTE**

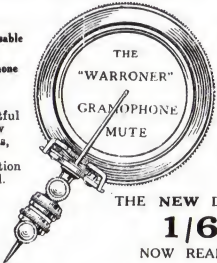
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Figure 7. Advertisement for the Warroner Gramophone Mute (from 'THE SOUND WAVE' of June 1919).

DIXY. Here we have a 6" diameter disc, recorded by The Gramophone Company, Ltd, which was made in the matrix series that that company was then using to manufacture all its records, except that it was using different prefixes for different labels and different sizes, except for the 6" sizes. 'Bb' and 'Cc' were used for "H.M.V.", 'Hh' and 'Jj' for Homochords of the British Homophone Co. Ltd, and 'Yy' and 'Zz' for Zonophones for its British Zonophone Co. Ltd. The 6" discs were given 'EE' prefixes, and were made for the British Homophone Co. Ltd, or for that company's own clients, unless The Gramophone Company itself had a customer for the Dixy label? Certainly, Homo Baby and Sterno Baby, using the same recording sessions, were made for

The British Homophone Co. Ltd, but The Jolly Boys, another label pressed from the matrices and a single, 'The Conquest', destined for F. W. Woolworth & Co. Ltd., may not have been a part of the contract with The British Homophone Co.

Recording proper began in February 1926. The artists used were those already with contracts with The Gramophone Co. Ltd, for the "H.M.V." or Zonophone labels, but pseudonymed for issue under the Dixy label, The Dixy Orchestra being the Gramophone Company's 'house orchestra' conducted by its musical director, George W. Byng. The sides on all the labels pressed from the 'EE' prefix matrices were given '-C' and '-D' as suffixes to the catalogue numbers, rather than '-A' and '-B'. The Dixy records, without a registered trade mark, were red labelled, printed black, and were given a 500 catalogue series which ran to just 25 different issues.



Figure 8. The Dixy record label.

There was already a British registered trade mark for records in 'Dixi', which belonged to the International Talking

Machine Co. G.m.b.H. – Odeonwerke, which was used by that Lindstrom A.G. company on records, but not on any sold in Britain, except that some discs have been found with 'Dixi' impressed 'in the wax'. There was no connection between 'Dixi' and 'Dixy'.

Incidentally, The Gramophone Company's matrix prefix for its 7" diameter "His Master's Voice" discs in the Children's repertoire 'AS'-prefixed catalogue series, was 'DD' within the '1' numerical series.

DOLMETSCH RECORDINGS. Arnold Dolmetsch, who was born into a family of craftsmen who had built pianofortes and then organs, was a craftsman and qualified musician in his own right. With his wife, Mabel, and his four children, Rudolph, Natalie, Carl Frederick and Cecile, he revived the playing of obsolete instruments extant between the 15th and 18th centuries, and in addition, undertook the manufacture of replica instruments from the period.

The family's workshops were in Haslemere, Surrey, in England. Stemming from this family activity, a series of annual musical festivals was begun in 1925, which led to the forming of The Dolmetsch Foundation, incorporated on May 4th, 1928. This had the support of the then Poet Laureate, Dr. Roger Bridges. He was appointed President of a Board with four other governors. Another company, Arnold Dolmetsch, Ltd., was also founded.

A subdivision of the enterprise at Haslemere was founded under the name of Dolmetsch Records, which carried out recordings of the family and its instruments under experts Leslie Ward and Hugh Gough. Who manufactured

the discs I do not know, as I have never seen a disc to discover which company it may have been. I am told that the labels carried a device of a lute and a wildflower.

Records are known numbered DR1 to DR16, with issues announced in August 1937 and more in 1938, priced at 4s 0d. each for 10" diameter discs. They were obtainable by post from Leslie Ward at the Haslemere address, plus sixpence for packaging and postage.

THE DREADNOUGHT RECORD. A 10" diameter disc bearing this label has been seen, my information coming from a correspondent who stated that a 'The Dreadnought Record' sticker was found stuck over a Coliseum Record with the sticker claiming 'Genuine British Manufacture', although the Coliseum Record itself had 'Reproduced in Prussia' on its label. I was not told if the stuck-on label had lifted for that to be observed.

The oversticking of the label on to what was old stock Coliseum Records, could have been done during the Great War to avoid dumping German-pressed Coliseum Records, which would then have been unacceptable and unsaleable if 'Pressed in Prussia' was still visible.

The Dreadnought was a superior class of battleship in the Edwardian era, and aroused much patriotic feeling when delivered to the Royal Navy. I have never come across any advertisements for Dreadnought Records but I do wonder if there might be a connection with Messrs. Barnett Samuel & Sons, which, in August 1909, applied for the words 'The Dreadnought Gramophone' to become its registered trade mark? At that time, Barnett Samuel & Sons were

the British controllers of Fonotipia, Odéon and Jumbo Records for Britain.

The Dreadnought trade mark registration was granted but not until eighteen months after its application, showing that some third party's interference or the similarity of another trade mark had delayed a registration which usually only entailed three months delay.

Barnett Samuels & Sons were still the agents for Jumbo Records and the others when war was declared, and as Jumbo, Beka, Scala, Coliseum and Favorite Records were all sharing in the matrix stock at the Hertford works of Carl Lindstrom (London) Ltd, that may have facilitated the sale of old stock of Coliseum Records.

Full details of any 'The Dreadnought Record' are required, please.

See Don Taylor's 'The English 78 Picture Book' for the label on 'The **DUXBURY INSTITUTE** (Published by)'. 'Published by' were the first words on the labels, but for my purposes, I have put this label within the initial 'D' group.

Although the 41 Woburn Square address was printed on the labels, none of the London Directories ever included The Duxbury Institute, either as having premises in that WC1 district or at any other premises in London. What is entered at the address, as from October 1914, indicating occupancy some time after October 1913 and continuing up to October 1933, was the name of elocutionist and recitalist, John Duxbury. Before October 1934, he had moved to new accommodation at 207 Gunnersbury Lane, Acton, London, W3.

In the meanwhile, a Mr. Arthur Duxbury took over at 41 Woburn Square, WC1. During 1921, a Mr. Henry Duxbury had joined John in WC1. All three Duxburys were described as elocutionists.

John Duxbury, at Acton, fails to make the London Directories for 1954/55.

Arthur Duxbury removed from 41 to 33 Woburn Square during the October 1940-October 1941 period and the premises at no. 41 were no longer a part of Woburn Square, perhaps due to enemy air-raids.

The Duxbury Institute was therefore, the business style used by the Duxburys, and with John Duxbury on at least one disc known, as the elocutionist, manifestly puts the production of the discs before October 1941, and probably

before John moved to Acton before October 1934. Arthur Duxbury went out of occupation of 33 Woburn Square between October 1941 and 1942. Bombed out again?

The discs produced had deep blue labels and were printed in gold. The recording and pressing company/companies I do not know. The numbering of the discs, I am given to understand, was by face number, the highest known to me being D24. The material recorded was probably all devoted to the training of the speaking voice for actors, clergymen, politicians, lecturers, teachers, and any who were required to speak in public or for broadcasting purposes.

to be continued ...

Remembering Horace West ...

Today, January 22nd, 2000, I was privileged to attend the memorial service for Horace West, at Wellington College. His passing, at the noble age of ninety, breaks the last link in the chain with the original directors of EMG Ltd. Horace West was appointed to the new board in May 1930, to fill the gap caused by Michael Ginn's resignation.

Without Horace West's assistance, the EMG Story might never have been told, for it was he who threw the vital light on the Split (and the reasons behind it) that saw Ginn finally severed from his firm.

During the informal gathering after the service, I noticed on the War Memorial boards in Great School, the name of Charles George Cunningham Balfour-Davey, who left Wellington in 1910. He lost his life in the service of his country during the '39-'45 war. He was the elder brother of Horace Balfour Davey [*another key player in the EMG Story – Ed.*]

Finally, when all due tribute had been paid to Horace West, I was allowed to inspect the Mark IX EMG, which belongs to the headmaster Jonty Driver. This machine had been in the family from new: had been shipped out to South Africa, and later shipped home again with all its records, contained in a huge ottoman. Not one of these had even been despoiled by a vulgar steel needle either!

Altogether, an EMG day to remember, and tonight I shall raise my glass in a farewell salute to Horace West – a true gentleman, and among the kindest men I have been privileged to meet.

Frank James

High Times and Hard Times - The Life and Recordings of Joe 'King' Oliver by Mike Durham

In this article, I will attempt a biographical/discographical relation (of necessity greatly condensed) of the life and times of Joseph 'King' Oliver, one of the greatest of early New Orleans jazz cornettists and leader of arguably the finest band ever to play in the idiom. I have suggested recordings to play at various points in the story, to illustrate his musical progress. In addition to data on the original 78 rpm issues, I have at the end of this article noted current CD issue numbers for those who might wish to actually go out and buy this wonderful music. In preparing this article, I have relied heavily on Laurie Wright's masterful biography 'King Oliver' (Storyville Publications, 1987: ISBN no. 0 902391 10 0), which is highly recommended to anyone wishing to know more about this great pioneer jazzman.

Joseph Oliver was born on Dryades Street, New Orleans, in 1885. He grew up in this city during the formative years of jazz, and fitting the usual pattern, learnt to play cornet in a brass band. His first professional job was with the Eagle Band in around 1909, though he also played with the Original Superior Orchestra, the Onward Brass Band and the Magnolia Band. By New Orleans standards, Oliver was something of a late starter, but once he got going, he really made it fast, vanquishing Freddy Keppard, the cornet 'king' of New

Orleans at the time, in a musical battle sometime around 1911. Keppard left town for Chicago, and Joe assumed the title of King that stuck with him for the rest of his days.

Over the next ten years or so, Oliver played in and around the Crescent City, married his wife Stella, and eventually moved to Chicago in 1918 to play in the bands of New Orleanians Lawrence Duhé and Bill Johnson. In 1920, he finally formed his own band there, including Honoré Dutrey on trombone and the great Johnny Dodds on clarinet, both from New Orleans. Moving on, Joe left for California in 1921, where his band was joined by drummer Baby Dodds (Johnny's younger brother).

Work dried up in California, so Joe moved the band back East to Chicago in 1922 to take up a residency at the Lincoln Gardens dance hall. The band was an instant success, and Joe decided to add a second cornet, sending to New Orleans for the young Louis Armstrong, then playing in the Tuxedo Band. With the addition of Louis, and with Lil Hardin now on piano, the classic King Oliver Creole Jazz Band lineup was in place.

Their first recording was for Gennett (a subsidiary of the Starr Piano Company) in Richmond, Indiana, on April 5th, 1923. The studio was primitive: legend has it that recording had to be stopped

every time a train went past on the nearby Chesapeake & Ohio Railroad tracks (Gennett collectors swear you can actually hear train sounds in the background on some records!)



Figure 1. The Gennett label – Canal Street Blues, by King Oliver's Creole Jazz Band.

However, the music they put down for posterity was wonderful: the first tune they recorded that day, composed by Oliver himself, was 'Just Gone' (113883-B, Gennett 5133). On the next day, Oliver recorded possibly his most famous tune, an original composition which featured a three-chorus muted cornet solo so perfect that it is still played today almost unaltered. Although the solo is Oliver's, the tune was named in honour of his new recruit, Louis Armstrong, and his generous *embouchure*. It was, of course, 'Dippermouth Blues' (11389-B, Gennett 5132). This recording also features a fine clarinet solo by Johnny Dodds, and the famous shout of 'Oh, play that thing!' by Bill Johnson.

Such was the impact of Oliver's Gennett recordings that he was approached by

the Okeh label, an altogether larger outfit offering more money, wider distribution, and – most importantly from our latterday point of view – better sound quality. On 22nd June 1923, the Oliver band went into Okeh's Chicago studios to record four sides, amongst which was a splendid Oliver composition called 'Snake Rag' (8391-A, Okeh 4933) which included some of the famous two-cornet breaks for which Armstrong and Oliver were famed. After making another three sides for Okeh next day, Oliver returned to Richmond for another mammoth Gennett recording session in October 1923, which resulted in an amazing thirty complete takes of eight different tunes, only four of which were issued. The reasons for rejection of so many takes and the non-appearance of four of the tunes attempted, are not known. Interestingly, only one copy is known to exist of Gennett 5275 ('Zulu's Ball'/'Workingman Blues') from this session.



Figure 2. Joe 'King' Oliver, in 1923.



Figure 3. The Okeh label – Dipper Mouth Blues, by King Oliver's Jazz Band.

Not content with records on Gennett and Okeh, Joe next turned to another recording giant, Columbia. For his first session with the new label, made on two successive days (Monday 15th and Tuesday 16th October 1923), he replaced Dodds first with Memphis-born Buster Bailey on clarinet (on Monday), and then with New Orleanian Jimmy Noone (Tuesday), while Eddie Atkins and Honoré Dutrey have both been suggested for the trombone on this date. Again, the reasons for these changes are shrouded in the mists of time, though Noone did say that Oliver and Dodds had had an argument, resulting in Noone coming in for one date. One of the four sides issued from this date was another fine Oliver composition. 'Camp Meeting Blues' (81303-2, Columbia 14003) which highlights Noone's liquid clarinet style. Listeners familiar with Duke Ellington's 'Creole Love Call' will detect a certain similarity between the melody lines of the two tunes, and in fact Oliver attempted in 1928 to get a share of Ellington's royalties for it, but

without success – possibly because Oliver had copyrighted the tune as 'Temptation Blues' rather than under its recorded title.

The Creole Jazz Band's next-to-last recording session for Okeh was on Monday/Tuesday, 25/26th October 1923, when 'Buddy's Habit' was recorded (8475-B, Okeh 4000). This is a great tune, written by clarinettist Arnett Nelson to commemorate a certain habit of tuba player Buddy Gross, which was said to have caused consternation on the bandstand! A fine session-mate to this was the delicate, near-ragtime number 'Mabel's Dream' ('Maybelle's Dream' on the sheet music!), written by one Ike Smith. This tune (8487-A, Okeh 8235) features some wonderful interplay between the cornets of Oliver and Armstrong, plus great plunger-muted blues playing from Oliver in the out-chorus.

Oliver had one more label in mind, and in late December 1923 he made three issued sides for Paramount (a subsidiary of the Wisconsin Chair Company), just as his first label, Gennett, had been a subsidiary of the Starr Piano Company).

Sometime around the beginning of 1924, the Creole Jazz Band broke up, for reasons that have never really been explained. Oliver formed a new band, though still with Louis on second cornet, and took it on tour in the early months of 1924, shortly after Louis married pianist Lil Hardin. On returning to Chicago, Louis left the band for New York and Fletcher Henderson's Orchestra. Though Oliver's band continued to do good business at the Lincoln Gardens and then the Plantation Club, for some inexplicable reason they did not record for over two years (some

say it was because Oliver, a notoriously bad businessman, had fallen out with all the record companies).

During his 1921 California sojourn, however, Joe Oliver had renewed acquaintance with and played in the band of New Orleans pianist Jelly Roll Morton. The two men were good friends, and when Jelly arrived back in Chicago late in 1924, he got together with Joe to record a couple of cornet-piano duets. These were made for the Autograph company in 1924 on what the company claimed was an electric recording system (the musicians joked that they just turned a lightbulb on in the studio!). One tune was 'Tom Cat Blues', but the B-side, another Morton composition, was the famous 'King Porter Stomp', later to become a Swing era million seller for Benny Goodman and others. Despite the primitive recording quality of matrix no. 685 (issued as Autograph 617), this is a wonderful chance to hear the King of New Orleans cornettists in musical interplay with his piano counterpart.

Oliver made only one recording in 1925, as accompanist to blues singer Sippie Wallace, and it was not until March 1926 that he finally got his band, now called the Dixie Syncopators, back into the studios – this time for the Brunswick-Balke-Collender Company's Vocalion label. The first number they recorded, on Thursday 11th March, was 'Too Bad' (E-2632-W, Vocalion A1007). This is a good example of the sound of the new band, composed of Oliver and Bob Shoffner on trumpets, Kid Ory on trombone, a three-man reed section of Albert Nicholas, Billy Paige and Barney Bigard, and a four-piece rhythm section including Luis Russell

on piano, Bud Scott on banjo, and Paul Barbarin on drums (interesting to note seven of the ten were from New Orleans). The Syncopators sound much heavier than the Creole Band, and the rhythm is less fluid, but there is a compelling heat and intensity that compensate for this. It is interesting to compare 'Dippermouth Blues' from 1923 with 'Sugarfoot Stomp' (E-3179W, Vocalion A1033) from 1926: the same tune, but vastly different treatment!



Figure 4. The Vocalion label – Too Bad, by King Oliver's Jazz Band, now the Dixie Syncopators.

The Syncopators were enjoying a popular residency at the Plantation Club on the corner of Grand Avenue and 35th Street in Chicago. Alongside Oliver's ten-piece band there was an eight-girl chorus line and all manner of singers, shimmy dancers, female impersonators and other entertainers. Bootleg gin, served in teacups, was three dollars a pint. A critic for Variety wrote 'If you haven't heard Oliver and his boys, you haven't heard real jazz. It is loud, wailing and pulsating: and the King makes his trumpet talk personally to

you.' The Plantation was a rough and raucous establishment, but Oliver was certainly still capable of restraint and delicacy, as evidenced by his September 1926 Vocalion recording of 'Someday

Sweetheart' (E-3842SL, Vocalion A1059), where his old clarinettist Johnny Dodds, was brought in for just this one tune and plays a chorus of great emotional intensity.



Figure 5. The Savannah (or Dixie) Syncopators, of 1926 – King Oliver standing to the right of the drummer.

Joe Oliver wrote over fifty tunes, many of which are now forgotten. However, two or three became really famous. Jelly Roll Morton's version of one of them, made for Victor, sold well, but Vocalion decided not to issue Oliver's recording of his own tune. Recorded just six months after the Morton, it languished in the vaults for four decades before finally coming out on LP. I am talking about that perennial favourite 'Doctor Jazz' (Vocalion matrix no. E-22731W, recorded 22nd April 1927, scheduled for release on Vo 1113, but not issued until 1967 on Swaggie [Australian] LP JCS 110). If you're not familiar with it, check out the composer's version,

complete with the verse (which Morton omits) – the two recordings are chalk and cheese.

As 1927 rolled on, Oliver decided it was time to make a move from Chicago to New York, and the real big time. He got an initial two-week booking in early May at the famous Savoy Ballroom, and set out with the band and high hopes. The band took the place by storm, and the management offered them an extended engagement, but Oliver, in one of what was to be a long series of bad decisions, demanded unreasonable money, and that was that. The band did some one-nighters, and then was offered

the star spot at the newly opened Cotton Club. Once again, Joe demanded more money than was on offer: a dapper young bandleader named Ellington stepped in, and the rest is history. As for recordings, things started to go wrong again for Joe. For whatever reason, his first seven New York sessions (all for Brunswick) produced only two issued sides.

Over the next few months, with no residency, and after a number of unsuccessful tours, the band members began to drift away. Kid Ory returned to Chicago, Omer Simeon and Barney Bigard joined Charlie Elgar's Orchestra, Red Allen and Paul Barbarin went back to New Orleans. Oliver himself decided to tough it out in New York, replacing his lost Chicago men with local musicians. However, he did get back into the recording studios, thanks to his old New Orleans friend Clarence Williams, now firmly established in New York and recording prolifically. Over the next six months, Clarence was to help Joe out many times, hiring him to record under Clarence's name or fixing him up with musicians and recording dates under the Oliver banner. An accomplished blues player, Joe also made several sides as accompanist to blues and vaudeville singers from the Clarence Williams 'stable'.

A good example of the 'borrowed band' is 'Sweet Emmalina' (E-27686-A, Vocalion 1190), made on June 11th, 1928. Billed as 'King Oliver & His Dixie Syncopators', this was in fact a typical Clarence Williams line-up of New York musicians, and the sound and feel of the performance is quite unlike the Chicago band: in fact, the same tune was recorded for Okeh two weeks later

(w400620-C, OK 8572), also with Oliver on cornet, under the name of Clarence Williams' Washboard Five – though there were actually ten men on the date! These New York recordings give us the first real opportunity to hear Oliver in decent sound quality, after the acoustic sound of the 1923/4 issues and the somewhat harsh quality of Brunswick/Vocalion's electrical process.

On the same June 1928 Brunswick session as 'Sweet Emmalina', Oliver recorded another of his own compositions, and a very pleasant record it was, too. But as with 'Doctor Jazz', his version was to be totally eclipsed by another recording of the same tune, made just two weeks later by Joe's erstwhile *protégé*, Louis Armstrong. The tune was 'West End Blues' (E-27685-A, Vocalion 1189), named after a resort on Lake Pontchartrain, just outside New Orleans. Armstrong's Savoy Ballroom Five version is the better known – but the Oliver recording tells us how the composer thought it should sound – quite a difference, with an all-round band performance instead of Armstrong's solo virtuosity.

In September 1928, Oliver went into the Vocalion studios for the last time, with what was virtually the Luis Russell Orchestra, a superb big band made up mainly of New Orleans men. This reunited Oliver with reedmen Omer Simeon and Barney Bigard, and added the forceful trombone of J. C. Higginbotham. They made just two sides on September 10th, one of which serves as a fitting monument to the end of Oliver's series on Vocalion: 'Aunt Hagar's Blues' (E-28186-A, Vocalion

1225). This tune, splendidly arranged by reedman Benny Waters, has beautiful solos by Oliver (in minor key) and Simeon, plus forceful breaks by Higginbotham, all wrapped up in a warm, relaxed *ensemble* sound.

By late 1928, however, Joe's teeth were really beginning to give him trouble. Though only 43 years old, his habit of drinking sugared water on the bandstand, and general craving for sweet things, was playing havoc with his gums. Increasingly, he started to rely on others to do the solo work on his recordings. Though reasonably busy in the recording studios, he had no residency, his Vocalion contract had come to an end, and someone commented that the only band Joe Oliver had at that time was on his hat. Notwithstanding, at the end of the year he managed to swing a contract with Victor, for the first several sessions of which he hastily assembled pick-up bands – generally yielding nondescript records. Oliver himself did not play at all on the first four sessions (January/February 1929), and the name of the band was changed to King Oliver & His Orchestra, the title used for the remainder of the recorded output under his own name.

However, by August 1929, the King had a regular band and a seasonal residency on Long Island, and things were looking up. The band was in good shape, too, and you can hear this in the recordings. On 'Sweet Like This' (BE-56757-2, Victor V-38101) recorded on October 8th, 1929, everyone is together, there is fine trombone from Jimmy Archey and in particular a beautifully poised muted solo chorus from Oliver himself. By early 1930, the band was well into its

stride, and the personnel remained pretty constant. On January 15th of that year, Oliver recorded the one 'novelty' number he ever made, the quaintly named 'Everybody Does It in Hawaii' (BE-58338-4, Victor 38109). This tune, written by country singer and blue-yodeller Jimmie Rodgers, incorporates the steel guitar playing of Roy Smeck: pleasant enough, but really notable only for its forthright opening statement and subsequent solo by a straight-muted Oliver in excellent form.

Happily, the band was also recording a lot of original compositions, mainly by Oliver and his fellow-trumpeter in the orchestra, Dave Nelson. Two good examples, both made in May 1930, are 'Don't You Think I Love You' (BE-62237-1, Victor 23001) and 'Olga' (BE-62238-2, Victor 22681). The latter was named after a friend of Oliver's wife, Stella, and contains a good Oliver solo: both sides have quite a loose rhythmic feel despite the presence of banjo and brass bass, presaging the Swing era, soon to dawn.

One month after these recordings were made, in June 1930, Oliver took the band out on tour to the Midwest. At first, all went well, but arguments with ballroom proprietors soon caused word to spread that Oliver was 'difficult', and steady work became harder to find. By mid-August, the band was stranded without work in Kansas City and had instruments seized for non-payment of hotel bills: several musicians quit and straggled back to New York. Oliver soldiered on, picking up local men when and where he could: finally, he arrived in Chicago, where he was offered a residency, but, in an echo of his Cotton Club blunder, turned it down because

the money was not good enough (Earl Hines snapped it up).

Joe Oliver and the remaining men arrived back in New York at the beginning of September 1930, in time for their next Victor session, which produced the excellent 'Shake It and Break It' (BE-63639-2, Victor 23009), featuring the fiery trumpet of Red Allen (another native of New Orleans) as well as a characteristic 'wa-wa' muted chorus from Oliver and more fine Archey trombone.

After just one more session in September 1930, Oliver's recording contract with Victor, his one lifeline to some form of prominence and regular income, had ended. Victor showed no desire to renew it: the records, in a style now somewhat outdated, had not sold well in these depressed times. So, the King turned back to his longstanding record company, Brunswick. He also began to contemplate another tour, as work in New York was scarce. However, the first Brunswick date came up, in early January 1931, and Joe got an excellent band together for the occasion – basically, saxist Bingie Madison's band, augmented by a few musicians of Oliver's choice (notably Buster Bailey and Jimmy Archey). They made three numbers, one of which was a remake in 'modernistic' style of Clarence Williams' 1924 hit 'Papa De Da Da' (E-35910-B, Brunswick 6053N), but Oliver does not solo on it, confining his work to its session-mate, his own composition 'Who's Blue' (E-35911-A, Brunswick 6046N). The first of these was issued as by King Oliver & His Orchestra, the second for some reason as by The Savannah Syncopators (but with no mention of Oliver!). The

band plays with great vigour on both sides, giving no real hint of the sad days that lay just around the corner for Joe Oliver.

Oliver's last recording date was on 18th February 1931. Using his own band this time, he made four tunes, of which three were issued. One in particular was an ironic choice, given Joe's tooth and gum trouble due to his excessive sugar intake – 'Sugar Blues' (E-36102-A, Brunswick 6065N). This was written by Joe's old friend, Clarence Williams, and features the wa-wa muted trumpet that was so much a trademark of Oliver's playing over the years, though this is somewhat sad and 'over-blown'. There is also some doubt whether this is Joe himself or Dave Nelson.

Following this last session, Oliver and the band set off on tour, opening in Wichita, Kansas, on 27th March 1931. There followed almost six years of intermittent touring, interspersed with brief residencies at ballrooms and hotels, and periodic strandings in far-flung small towns. There was a steady turnover of musicians, with salaries shrinking as the Depression deepened and Oliver's reputation continued to fade. Reedman Paul Barnes kept a diary of one 1935 tour, listing the money made each night – often as little as 25¢ per man – and the frequent disasters such as broken down buses and dishonest promoters.

Eventually, Joe ended up in Savannah, Georgia, around mid-1937, where he played at the Hollywood Casino. When the Casino closed down, he couldn't get another job. He planned other tours, but nothing ever came of it. He planned a return to New York, but he never made it. As well as his teeth trouble, Joe now

suffered from heart disease, but he couldn't afford treatment. The King of New Orleans trumpeters was reduced first to selling fruit on the street, and then to working as janitor in a pool hall in return for room and board. In one of a series of heart-breakingly optimistic letters to his sister, Joe related how he was saving nickels and dimes for his train ticket back to New York, but he never got to buy it.

King Oliver, his trumpet in pawn, was found dead in his room at 508 Montgomery Street, on Sunday, 10th April 1938. The cause of death was given as cerebral haemorrhage. He was 52 years old, and had missed by just a few years the New Orleans Revival which would have brought him back to fame and adulation.

But let's not leave the King there, lying cold in a shabby Savannah rooming-house. Rather, let's remember him in full glory as he led that hot, stomping aggregation known as the Dixie Syncopators, rocking the joint six nights a week at the Plantation Club in Chicago, with numbers like 'Wa Wa Wa' (E-3180W, Vocalion A1033) from 29th May 1926.

FRMS Musical Weekend Stratford-on-Avon, 14th-16th April

The Editors have been advised of this event, to attend which, an invitation has been kindly extended to Members. Applications to attend should be made to Marjorie Williamson, FRMS Secretary, at [REDACTED] Whitehill, KIDSGROVE, Staffordshire; ST7 4DE.

Howard Hope will be speaking on the evening of Friday, 14th April.

Other events during the weekend include –

- ♦ A talk by Anthony Pollard about 'Gramophone', in conversation with Edward Greenfield
- ♦ The new conductor of the City of Birmingham Symphony Orchestra discussing the future with Lyndon Jenkins, the Projects Manager at Symphony Hall, Birmingham
- ♦ The pianist Martin Roscoe in recital
- ♦ John Gilks with Reg Williamson, on 'Cylinders to CDs, and After'
- ♦ John Huntley, the film archivist, with music and film of Shakespeare.

Appendix – King Oliver on CD.

This note refers only to the recordings mentioned in the text.

Just Gone, Dippermouth Blues, Snake Rag, Zulu's Ball, Workingman Blues, Camp Meeting Blues, Buddy's Habit, Mabel's Dream, Tom Cat Blues, and King Porter Stomp, are all on **Retrieval RTR 79007**, which contains all the Creole Band sides on two CDs.

Too Bad, Sugarfoot Stomp, Someday Sweetheart, Doctor Jazz, Sweet Emmalina, West End Blues, Aunt Hagar's Blues, Papa De Da Da, Who's Blue?, Sugar Blues, and Wa Wa Wa, are all on **Affinity AFS 1025-2**, which contains all Oliver's Brunswick and Vocalion sides on two CDs.

Sweet Like This, Everybody Does It in Hawaii, Don't You Think I Love You?, Olga, and Shake It and Break It, are all on **RCA Bluebird ND 90410**, which contains all the 1929/1930 recordings by King Oliver's Orchestra.

These three, plus **Classics 594**, between them include all known recordings by King Oliver under his own name. Those who wish to hear still more of the great man should look out for his work with various Clarence Williams bands, notably on **Classics 752** and **771**.

The Audio-Visual Archivist's Chronology (continued)

(reprinted from the IASA Information Bulletin of August 1999, with the kind permission of the International Association of Sound and Audiovisual Archives)

Part 1 of this Chronology was published in HILLDALE NEWS, issue no. 228 – Winter 1999/2000.

The Editors have received a letter from Frank Andrews pointing out some historical inaccuracies in Part 1, as published in issue no. 228. These are as follows.

1904. Was not the year in which double-sided shellac records were introduced (by Odéon Records). **May 1902** was the date on which double-sided recorded discs were introduced. They were DISCO ZON-O-PHONE pressed in Berlin, by the International Zonophone Company, especially for its Argentine Agent, Fred Figner, whose business went under the name of Casa Edison in Rio de Janeiro, presumably because he was also a dealer in Edison products? Casa Edison continued to receive double-side recorded Disco Zonophones well into 1903, even after the Gramophone & Typewriter, Ltd. had purchased the International Zonophone Company's shares on June 6th, 1903. This is substantiated by the fact that Disco Zon-o-phone X-1555, with Caruso's recording of *'La donna é mobile'* from 'Rigoletto' had not been arranged for recording by the Italian agents, The Anglo-Italian Commerce Company until the middle of April 1903, and recordings from Caruso's session were not released until June 5th, 1903, when they were single-face

recordings. Casa Edison's X-1555, with Caruso, was coupled with X-673, having a recording of the *'Esperança Valse'* played by the Banda Casa Edison of Rio de Janeiro. Orange labels were used, sometimes black for the band. The International Zonophone Company's expert in South America for taking the recordings arranged by the Rio de Janeiro and Buenos Aires agencies, in 1903 was generally Edward Pancoast. Frederick Marion Prescott, the founder of the International Zonophone Company, had an interest in Ademor Petit's January 1901 application for a patent in the United States Patent Office for the production of disc records pressed with recordings on both faces. Petit had much bother securing the patent, which was finally granted in December 1903. The patent numbers on the first Odéon Records of February 1904 were for Petit's and Prescott's patent in the various countries printed on the Odéon labels.

1925. If we discount the Guest & Merriman 1920 recordings of excerpts of the service held for the Burial of the Unknown Soldier, copies of which were sold by Westminster Abbey, then electrical recording, with commercial applications, began early in **1924** with the sale of Autograph Records in the USA. They were the product of Orlando Marsh and his Marsh Laboratories, in the Kimball Building in Chicago. Both

Milton Charles and Jesse Crawford, theatre organists, were recorded in theatres in Chicago during 1924. Some masters were sent to Britain, and pressings appeared under the Winner label.

A Audiovisual

E Electronics/Computing/Internet

R Record/Broadcast industry.

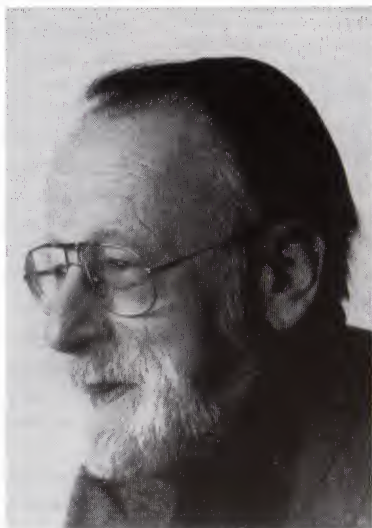
Sources – see issue no. 228.

As with Part 1, significant events in Part 2 of the Chronology are categorised in terms of their sphere of influence, viz. –

YEAR	Cat.	EVENT
1820-1925	All	see Part 1, in issue no. 228
1927	A	AC bias discovered
	R	Premiere of the first commercially successful talking picture, 'The Jazz Singer'
	R	First commercial location recording with a mobile recording van – The Gramophone Company's – at Liverpool Cathedral, England
1928	A	Fritz Pfleumer applies for a patent concerning a coated magnetic tape
1929	A	Separately-editable optical film begins
1931	A	A. D. Blumlein (EMI) takes out British Patent no. 394,325, embracing two-channel stereo recording for disc and film
1932	A	Bell Laboratories use 'Oscar', a tailor's dummy, to make binaural recordings
	A	BASF and AEG, in collaboration with Fritz Pfleumer, produce magnetic tape in Germany
1934	R	Beecham and the London Philharmonic Orchestra make experimental stereo recording of Mozart's Jupiter Symphony using Blumlein system
	R	EMI make location recordings in the new Glyndebourne Opera House, England. The term 'high fidelity' comes into use
1932-1935	A	First ribbon microphones, volume limiters and uni-directional (cardioid) microphones introduced
1936	R	BASF record Beecham and the London Philharmonic Orchestra on magnetic tape at Ludwigshafen, Germany
	R	BBC inaugurates first regular television service from Alexandra Palace, London
	R	Popularity of jukeboxes in USA marks a return to prosperity for the phonographic industry
1937	E	James Bryce investigates use of magnetic tape for recording data for accounting purposes
1940	A	Walter Weber, Germany, discovers the high frequency bias
1942	R	American Federation of Musicians (AFM) introduce a ban on recording

		activities in USA, lasting until November 1944
1947	A	Limited introduction of magnetic tape for professional recording purposes
1948	A	Columbia introduce the 33 $\frac{1}{3}$ rpm microgroove LP in USA
1949	A	RCA Victor introduce 45 rpm records in USA, and the 'battle of the speeds' threatens the industry again
	E	Transistor developed throughout the decade by Bell Laboratories
1950	A	Eduard Rhein presents his 'Füllschrift'-method (invented already in 1928 by Columbia)
	A	First home tape recorders appear on the German market
	E	Disk memory concept explored by Jacob Rabinow at the National Bureau of Standards in Washington, DC
1952	E	First operating core arrays produced at IBM developed from 1940s work by An Wang and Munro Haynes
1953	A	Decca undertake stereo experiments with recordings of Mantovani
	E	James Bryce builds first computer tape memory systems at IBM
1954	A	EMI introduce extended play 45 rpm discs, and 7.5 ips pre-recorded reel-to-reel mono tapes.
	A	IBM demonstrates first successful writing and reading from a multi-disk recorder
1955	E	First large-scale core memory incorporated in SAGE prototype computer at MIT, USA
1956	A	Gramophone introduce turntable speed 16 $\frac{2}{3}$ rpm option
	A	First practicable videotape recorder introduced by Ampex in USA, where the time zones had made it vital for broadcasters
	E	IBM deliver first RAMAC (Random Access Memory Accounting Machine) disk file
1958	A	EMI, Decca and Deutsche Grammophon release their first stereo LPs
1959	E	Integrated circuits (chips) developed by Kack Kilby (Texas Instruments) and Robert Noyce (Fairchild Semiconductor)
1963	A	Phillips introduce compact cassette recorder at Berlin International Audio Fair
1965	A	Lear introduce 8-track in-car cartridge in USA
1966	A	Decca adopt Dolby A noise reduction system
	A	Phillips and EMI introduce pre-recorded cassettes in UK
	R	BBC commences stereo transmissions
		<i>to be continued ...</i>

In Memoriam Peter Czada



It is sad to report the death of my good friend and well known collector and author, Professor Dr. Peter Czada, who died on December 16th, 1999, in Berlin.

Peter Czada was a serious man in all fields that caught his interest. He was a collector of needle boxes, records and had a wide interest in everything that was connected to the history of recorded sound. He was an expert on German comic songs and cabaret on pre-1920 records. His actions were instrumental in the rehabilitation of the German recording pioneer and the first full-time conductor for the German branch of HMV – Bruno Seidler-Winkler – through Electrola issuing a double LP album with a selection of his pre-war recordings (Seidler-Winkler had fallen into disgrace for not being a Nazi).

Apart from this, he conducted research into the history of a very unusual tape-with-groove player of German origin, the Tefifon, a product that had, especially in Germany, good sales in the years after the second world war.

He possessed not a big collection of disc phonographs, but he enjoyed his HMV dog model and a Stollwerk gramophone (sold by a German chocolate company in the beginning of the 20th century).

Above all, he was the archivist of the vocal group, 'The Comedian Harmonists'. Peter had acquired original documents from one of the members of that group and had added that to his own collection. This enabled him to be an adviser for TV programmes, a movie, and it resulted in a book. Part of this was the manuscript written by Gunther Grosse. Peter took care of completing the book and adding previously unpublished illustrations and a complete discography and filmography (*Comedian Harmonists – Ein Vokalensemble erobert die Welt, Reihe Deutsche Vergangenheit* – Edition Hentrich, 1993, ISBN 3-89468-082-2; 200 pp.).

Peter Czada retired in 1998 from his position as a professor in economy at Berlin University. He is survived by his wife, a married daughter and two grandchildren.

Frans Jansen

Reports

London; 16th November 1999

A double bill was presented to the London meeting on Tuesday, 16th November at the Swedenborg Centre in Bloomsbury. Ewan Langford presented his 'Revelations' programme, and after the break for tea and coffee, Geoff Edwards took us on 'A European Tour'.

Ewan's 'Revelations' were of the nature of music and artists which have been an ear-opener for him from the days of his earliest youth. The first selection to be played was of Julius Patzak singing '*Das Lied im Grünen*' by Schubert on HMV CHA 984. Ewan described how he had heard Patzak sing Mahler's '*Das Lied von der Erde*' with Kathleen Ferrier in Amsterdam shortly after the end of the war, and fell in love with the voice. Other singers who hold a special place in Ewan's affections and were revealed to us, include Janet Baker, singing Schubert's '*Der Gondelfahrer*', D.808 (1824) on HMV ASD 2431; Christa Ludwig performing '*Laudamus Te*' from Mozart's 'Mass in C'; Régine Crespin singing Berlioz on Decca 417813; and the object of his childhood crush, Tiana Lemnitz with a superb performance of 'Und ob die Wolke' from '*Der Freischütz*'. Male singers were represented by Pierre Bernac, the great Tita Ruffo, Ezio Pinza, Fischer-Dieskau, and John Vickers. As an *encore*, Ewan played a lovely recording of Irmgard Seefried singing Schubert.

The Members showed their appreciation of a professionally presented programme of beautiful singing.

After the interval, Geoff Edwards presented his 'European Tour', and started in the Travel Agents, with a recording of Benny Hill in his *persona* of Fred Scuttle, 'The Holiday King'. The first port of call was France, represented by two excerpts from the soundtrack to Jacques Tati's film '*Mon Oncle*', followed by Belgium, with a

recording of a mechanical dance hall organ playing a Flemish tune, '*Geef mij de liefde en de gein*'. The Netherlands were represented by a De Klok street organ playing '*De Postkoets*', and Sweden's ambassadors were no less than Abba singing 'Thank You For the Music'. Germany was the next country on the itinerary, with the 'Comedian Harmonists' singing '*Die Liebe kommt, die Liebe geht*', followed by Austria, next door, which gave us the James Last Orchestra with '*Wiener Präterleben*'.

A traditional-style song '*Hans, Carlos und Jost*', performed by, amongst others, Hans Carlos and Jost, gave us a taste of Switzerland, and a sentimental ballad, '*Venezia, la luna e tu*', sung by Sergio Centi, represented Italy. The final call on Geoff's European tour was Spain and a student group called La Tuna performing '*La morena de mi copla*'.

This was a highly individual, entertaining and well-constructed programme, which was hugely enjoyed by those present.

Tim Wood-Woolley

London; 21st. December 1999

Christmas was celebrated on the 21st. December at the Swedenborg Centre in Bloomsbury with another seasonal 'Members' Night', and this year the theme was 'Transport'.

Frank Andrews opened the evening with a rendering of the one-time very popular song, 'When that Great Ship Went Down', recalling the loss of the Titanic. Barry Raynaud followed with a recording of the light classical piece, 'Coronation Scot', and Ewan Langford elevated the tone with suitable extracts from 'The Magic Flute' and 'Ariadne auf Naxos'. Tom Little played a promotional disc from 1933, advertising the 'Standard of Britain' motor car, followed by Arthur Askey performing the 'Zebra Song'

on Decca. This related to Zebra Crossings rather than the animal.

Peter Currey gave us a Billy Williams performance of 'My Ballooning Girl' on Zonophone, and Ambrose and his Orchestra playing 'Home, James, and Don't Spare the Horses' on Decca. Wyn Andrews played the 'Eton Boat Song' by the Eton College Choir from 1928, and Dave Roberts introduced 'Boots', written and performed by Peter Dawson. Two speech records were played next by Howard Martin - John Tilley describing the creation of the London Passenger Transport Board, and Reginald Gardiner with his humorous monologue, 'Trains', on Decca.

After an interval for seasonal refreshments, thoughtfully provided and expertly presented by Wyn Andrews, the music continued with Colin Armfield's choice, an extract from the famous Malcolm Sargent recording of Stanford's 'Songs of the Sea' on HMV, with Peter Dawson in the baritone solo rôle. This is a piece to which the young Vaughan Williams must have listened very carefully prior to writing his own Sea Symphony some six years later.

In a more popular vein, Jackie Raynaud gave us The Deep River Boys performing 'Move On Train', and John Passmore played a radio broadcast of the Glenn Miller Orchestra in 'Chattanooga Choo-Choo', the first ever gold disc in 1942, eventually selling over 1,200,000 copies. Barry Raynaud gave us 'Skyliner' by The Knightsbridge Strings, and Frank Andrews played 'Riding on Top of a Car'.

Tim Wood-Woolley played a recording of a Blue Amberol of the Premier Quartet performing 'A Submarine Attack', dating from the Great War, and Tim Massey gave us a humorous Irish selection, 'Are You Right There, Michael, Are You Right?' First time attendee, Gary Howe, played 'Rudolph the Red-Nosed Reindeer' and asked the Members to guess who the singer might be. Nobody could, and it turned out to be Gene Autry.

The most enjoyable evening was wound up by Frank Andrews with 'The Buggy', and Tim Massey, with 'Westward Ho!' by Moira Anderson.

Tim Wood-Woolley

London; 18th January 2000

The first London meeting of the year proved to be a real treat for the Members gathered in the Swedenborg Centre on 18th January. Allan Palmer presented his programme, '**Once a Jolly Swagman**', on the music, artistry and legacy of Peter Dawson.

To most collectors, Peter Dawson would need no introduction, such is his importance to the early years of recording history, but what Allan so skilfully revealed during the course of the evening, was the sheer range of Dawson's ability to sing almost any style of music. That Dawson could sing in almost any *genre* is in itself a remarkable achievement, but the fact that he could do so so supremely well is what makes him such an unique artiste.

Allan opened his programme with the popular song 'There is a Tavern in the Town', on Zonophone 1777, dating from January 1917, followed by examples of Dawson's art in light ballads, art songs, opera and oratorio. Particular highlights from the first part of Allan's programme were a duet with Ernest Pike of the sentimental song, 'Sweet Genevieve', on Zonophone 525, from November 1908, which whilst it may not be very elevating music, was sung with conviction and artistry; followed by the 1934 recording of 'Why Do the Nations', from 'Messiah' on HMV C.2694, and an extract from the prologue to '*I Pagliacci*' on HMV C.968, recorded in 1920.

After the interval, Allan resumed with two versions of the same song for comparison - 'When my Ships Come Sailing Home', the first version sung by John McCormack from 1915, and the second, a slightly earlier recording by Dawson himself. Both singers have their admirers, and their detractors, but

this was Peter Dawson's night, and his was clearly the better performance.

Two examples of Dawson's skill in *Lieder* came from Zonophone A.146, 'The Erl King', by Schubert, and 'The Two Grenadiers', by Schumann, dating from 1914 – what a presence he must have been on the concert hall stage. The mood lightened with the ballad 'When All the World is Yours, Lad', on Zonophone 2387, from 1917, and one of Dawson's Scottish records under the pseudonym, Hector Grant, 'A Man's a Man for A' That', dating from 1908.

Allan brought the evening to a rousing climax with two of Dawson's famed Handel arias, both from HMV C.1500, 'O Ruddier Than the Cherry' from 'Acis and Galatea', and 'Honour and Arms' from 'Samson'.

Allan presented the programme with his usual skill, enthusiasm and wit, and the roar of applause which greeted the dying tones of the last record of Peter Dawson played that evening spoke volumes as to the appreciation of his audience.

Tim Wood-Woolley

Midlands Group; Birmingham, 27th November 1999

Once again we had to hold our meeting in the temporary venue provided by the Salvation Army Building, which, notwithstanding, is very suitable for our purposes, although not available to us on a regular basis. To follow the tradition of recent years, this November evening was 'Ladies Night', and a very creditable attendance was entertained by Gina Parker and Beryl Baker.

Gina's programme of 78s was entitled 'The Good, The Bad, and The Ugly of Rock 'n' Roll'. This subject, which had not been covered before at any of our meetings, was a phenomenon of the 1950s – Gina's formative years, as she explained. She gave us a carefully detailed musical history of a dozen or so of the better known artists of this

genre, commencing with Bill Haley and his Comets. This band had been a Rhythm and Blues influenced dance band, but a change of record company in 1953 helped to alter its style. We heard Haley's second biggest hit record, 'See You Later, Alligator'.

One of the most famous of the early 1950s Rock 'n' Roll stars was Fats Domino. A singer, pianist and bandleader, his popularity can be gauged by the 36 records of his which reached the American Top 40 in eight years. He began playing piano in public at the age of 10, and was still playing to audiences in Las Vegas well into the 1970s. We heard 'I'm Walkin'', from 1956.

Carl Perkins, a guitarist, song-writer and singer was the composer of the song, 'Blue Suede Shoes', which he also recorded. However, a car crash devastated his career, and it was left to Elvis Presley to make a great success of 'Blue Suede Shoes'. We heard Carl Perkins' original version of this piece.

Next, to the 'King of Rock 'n' Roll', Elvis Presley. He scored real success following his transfer from the Sun label in Memphis, to RCA. His first record for RCA was 'Heartbreak Hotel', which became a No. 1 hit for eight weeks in the USA in 1956. His most popular and exciting recordings were made in his first three years in New York, and he was subsequently once described as a phenomenon which had more to do with an upheaval in popular culture than with music! We heard 'Heartbreak Hotel'.

The female element in the Rock 'n' Roll period was comparatively small, but two outstanding artistes were Brenda Lee and Connie Francis.

Brenda Lee began singing at the age of 11, and success came in 1959 with 'Sweet Nuthin's'. She never had another No. 1 hit, but became a Country and Western singer, continuing successfully until 1980. We heard 'Sweet Nuthin's' from 1959.

Connie Francis was the best-selling female singer of the late 1950s and early 1960s. She had 55 records in the US Top 100 between

1958 and 1969, and she averaged seven Top 40 entries per year from 1958 to 1964. We heard 'Stupid Cupid', one of her greatest hits, from 1958.

Gina went on to cover the musical careers of Jerry Lee Lewis, Little Richard, Larry Williams, Gene Vincent, Chuck Berry, the Everly Brothers, Buddy Holly and the Crickets, and Eddie Cochran, playing, in each case, an example of one of their most successful records.

Considerable research must have gone into compiling this programme – Well Done, Gina!

After our usual break, it was Beryl Baker's turn, to present to us 'A Century of Tenors', with the musical examples on 78s or tape. We were given a brief history of some ten well-known tenors from the operatic, musical stage, and popular fields.

Commencing with Enrico Caruso, we were informed that he began recording in 1894 and made over 250 recordings for four companies, mainly of course, for Victor. He made his *début* at the Metropolitan Opera House, New York in 1903, remaining there until his death in 1921. We heard '*Celeste Aïda*' from 1911, said to be the most perfect recording of this ever made.

Beniamino Gigli started singing lesson in 1910, and studied in Rome until 1914, where he made his *début*. He joined the Met in 1920, and stayed there until 1932. He appeared at all the major theatres in western Europe until his career ended in 1955. We heard 'I'll Walk Beside You', from 1945.

Next, to Richard Tauber, who first appeared at the Dresden Opera House in 1913, performing in '*Die Zauberflöte*'. His musical abilities shone through in his most memorable performance, in 'Don Giovanni', at Covent Garden in 1947, although a sick man, dying three months later, aged 56. We heard the Jerome Kern/Hammerstein song, 'All the Things You Are'.

Count John McCormack made 580 records and was the mainstay of the Victor Red

catalogue for 25 years. Although he sang at the Met in 1910, 1917 and 1918, the greater part of his career was as a concert singer. We heard 'I Hear You Calling Me', from 1927, his greatest selling record.

Josef Locke was born into a family of ten children, and when a member of the police force, was in great demand at concerts and functions. Later, at the height of his success, he took part in three Royal Command Performances in four years, and also sang during nineteen seasons in Blackpool. We heard 'Hear My Song, Violetta'.

Beryl continued to give a brief account of the musical lives of Mario Lanza, John McHugh, John Hanson, Luciano Pavarotti, and finally, the tenor Andrea Bocelli. This blind artist converted Beryl to listening more enthusiastically to serious operatic singing: her programme ended with Bocelli's version of '*Santa Lucia Luntana*'.

Another painstakingly prepared programme, and our thanks to Beryl.

Geoff Howl

Midlands Group; Birmingham, 15th January 2000

The Group's Annual General Meeting was conducted during this meeting, the main business decided being the re-election unopposed of the Group's Committee.

Discussion took place on progress towards acquiring new equipment. Urgent action was now required, and hopefully, the equipment would be available for use at our meetings in the not-too-distant future.

Following this, we had the usual Members' Choice, in which individuals play one or two records or tapes, and once again, the choice was extensive.

One of the more unusual offerings was a small promotional disc in which an American 'salesman' extolled the virtues of a system of learning to play the piano in a very short period of time. As the spindle hole in the disc was too large for the turntable spindle, the piano speed varied

producing a 'woosey' sound, although the salesman's voice appeared to be unaffected.

Another novelty item was a tape of Alan Randle (whose style follows that of George Formby, Jr.) playing 'The Lottery Dance', bringing a topical modern slant to the proceedings.

Other artists heard were Stanley Holloway, George Atkinson, Sidney Bechet, Teddy Wilson, Gigli, Billy Elliott, Bert Firman's The Rhythmic Eight, Paul Robeson, Ignace Friedman, and Bob Wills' Western Swing Band.

The dates of the next two meetings had had to be changed – the March meeting to the 11th, and in May, to the 13th, both still at the Salvation Army Citadel.

Geoff Howl

Northern Group; Alston Hall, 28th November 1999 – Miles Mallinson: 'Sounds of the Century' Part 1: 1897-1930

As part of our final event for 1999, Miles presented a talk using an array of examples of machines, ranging from 1897 to 1930, demonstrating period records throughout.

The earliest machine was an 'Edison Spring Motor' Phonograph, manufactured around 1894-1897, and retailing at £27 10s 0d (£27-50). At this time, Edison was aiming at the business world and did not envisage his machines as being for pleasure. It is interesting to note that as early as the 1890s electricity was available to power both recording and reproducing phonographs. On the spring-driven example was heard an early Edison Bell soft brown wax cylinder, no. 64, 'Under the Banner of Victory' March, by the London Regimental Band. This brand of cylinders retailed for 60¢ in America, 2/6d (12½p) in Britain; and this particular example was complete with case and record slip advertising Edison Bell/Edisonia, c.1898/1901 vintage. Early brown waxes generally rotate at **less** than the standard accepted 160 revolutions per

minute. Throughout this rendition, a modern plaster 'Nipper' listened, enthused!

Next, in contrast, an early Gramophone & Typewriter model, with angel plaque, was played, from c.1901. This example owed much of its design to Berliner and Eldridge Johnson, and retailed originally for 5 guineas (£5-25). It featured a top-wind mechanism; and we heard Sousa's band recorded from a wax master. Some masters were etched on zinc plates, others on wax, and the final record sold for about 50¢ originally. Around this period, other principal machine makers included Columbia, Berliner, and Pathé.

Back to the phonograph, an Edison 'Gem' model A, with key-wind, provided 'Farmyard Medley', by the Edison Male Quartet, c.1900, an early duplicated cylinder. Retail prices for the 'Gem' in 1898 were £1 10s 0d (£1-50), and had increased to £1 15s 0d (£1-75) by 1901.

Throughout this period, one technical deficiency on the phonograph was the lack of amplification available through the horn. Using a harder wax to make cylinders failed to provide a solution. During 1899, Columbia had produced a new format 5" 'Concert' cylinder, which although it had a larger diameter and required a machine with a larger mandrel to play, played for only 2 minutes. Pathé and Edison followed suit and manufactured cylinders of similar dimensions. The objective of these was to produce a steadier, louder, and clearer quality of sound, but examples are sometimes harsh, simply being copies dubbed from standard size cylinders. We heard a modern 5" cylinder on a beautifully restored Pathé 'Duplex' Phonograph, c.1900-1903. Originally, this machine retailed at £8 15s 0d (£8-75) in 1900, but due to the popularity of the standard sized cylinders, its price had been reduced by 1903 to £7 15s 0d (£7-75).

Continuing with two smaller phonographs, the Columbia Model 'AA', c.1901, showed an early use of aluminium in its construction; and we heard Vess Ossman,

banjo player, on the Edison-Bell 'New Crown', a Puck-type machine originally sold at £1 2s 6d (£1-12½p).

The late Edwardian period saw an influx of horn gramophones in the shops, one of which was the Gramophone & Typewriter 'Monarch', affectionately termed the 'Cockleshell' design amongst collectors. We heard Caruso singing '*Recondita armonia*' from Puccini's '*Tosca*', recorded in November 1909. By this time, it was evident that the gramophone was becoming a socially acceptable and listenable instrument, the sound quality improving all the time.

Our French counterpart Pathé was represented by the 'Oxford' horn Pathéphone, and Ruff Johnson's Harmony Band. Pathé's centre-start discs (1906-1916) were made in several different sizes, ranging from 7" to 20" diameter. Some had etched label centres, others had paper labels. Generally, the larger the disc, the louder the record, some of which play from the centre outwards, and all rotating around 90-100 rpm. Sapphires were necessary to reproduce these discs, and these were available in loud or soft format. The soft tone sapphires were mounted on an ivory shank, the loud tone versions on a brass shank.

By the Great War period, Edison's sales were waning under competition from disc machines and disc records, and after introducing the 'Amberol' cylinder of 1909 which played for 4 minutes using a sapphire, Edison concentrated on the 'Blue Amberol' cylinder around 1912/1913. We heard one of these, from c.1915, Hughes Macklin's 'Your King and Country Need You' on a converted Edison 'Home' Phonograph from c.1906. The 'Blue Amberol' was again featured on an Edison 'Amberola 30', with a catchy fox-trot 'Tie Me To Your Apron Strings Again' (no. 5165), and proving that despite Edison's failure to move with the times, technically his machines and recordings still had quality of sound to offer. Edison had laid the foundation for sound-recording years earlier, and was once the front-runner in that field. It

was the reproducing equipment which let him down.

Miles let us hear electrically recorded lateral 78 rpm recordings on HMV model '127', from c.1925 – the famous Columbia 12" 'John Peel', recorded by The Associated Glee Clubs of America; and on the superb EMG, from c.1930, on which Oscar Natske sang 'There'll Always be an England', and Beniamino Gigli serenaded us on HMV DB 646, with '*Core ngrato*'. To conclude, we heard George Formby, Senior, wishing everyone 'A Happy Christmas' on a Sterling cylinder.

It would seem Edison's phonograph equipment began, and ended, as an office 'dictaphone' in the 1960s, whilst the gramophone was originally intended as a child's toy. We heard a further 1960s plastic toy telephone example, where sound was reproduced from a disc.

Our thanks to Miles and Roger Mallinson for conveying, displaying, and presenting 'Sounds of the Century I', an informative, entertaining meeting, with some splendid apparatus.

Any interested or prospective members can obtain details from J. Astin on [REDACTED] or contact Alston Hall [REDACTED]

[REDACTED]
PRESTON, PR3 3BP (telephone: [REDACTED]).

The Group's Annual General Meeting was also conducted during this meeting, and the following nominations for Officers were accepted –

Chairman – Gavin Mist

Treasurer – John Mills

Events/Reports Secretary – Miles Mallinson

Membership Secretary – John Astin

Minutes Secretary – John Hopkins.

The Programme for the remainder of 2000 is set out below.

John Astin

Northern Group Programme for 2000

21st May:-

'Artie Shaw' – Derek Parker on one of the Big Bands;

'Sounds of the Century II' – Members, on The Middle Period – Electrical Reproduction, LP and 45 rpm, Reels and Cassette Recordings, Loop Cartridges, etc. At Alston Hall.

11th June:- Joint Meeting with the Midlands Group:

'Sounds of the Century III' – 'State of the Art 2000' – by Gavin Mist

'Sounds of the Century – The Early Days' – by Eddie Dunn.

At Compton Grange, Wolverhampton, starting with lunch at 1.00 p.m.

16th July:-

Portable Picnic. At Alston Hall.

3rd. September:-

'Baritones on 78 rpm' – by Bill Mayers

Machine Maintenance, Acoustics, and Electric Pick-ups – by Miles Mallinson. At Alston Hall.

19th. November:-

Annual General Meeting;

'Childhood Memories, Music and the Gramophone' – Members' recollections. At Alston Hall.



Figure 1. Members of the Northern Group at Alston Hall for the 28th November 1999 meeting. (Photo, courtesy of Miles Mallinson).

West of England Group; Cheddar, 20th November 1999

Tom and Connie Little's house at Cheddar on 20th November was the venue for a meeting called 'A Meal on Record', and I must admit to being more than a little curious about what Tom was going to 'cook up'. We were presented with a menu at the start, and I can fairly say there was a good helping of tasty morsels to satisfy all palates.

Without listing all of the records played – seventeen in total – a fair idea of Tom's ingenuity can be gauged by some of the following 'dishes': Tom Wootwell's 'The Little Shirt My Mother Made For Me' was the dress code (although everyone that I saw wore clothes); then we had a couple of drinks: 'She Can Make a Nice Cup of Tea' by John Nolan, and 'Arf a Pint of Ale', Gus Elen's late performance on Decca. Patti provided the pâté, and a fish course followed with 'At the Codfish Ball' by Miss Joy, the child vocalist. Gracie Fields' 'Hot Pot' was popular, and a vegetarian dish, 'A Marrow's a Banana's Father' – what delightful nonsense – by Barratt and Thompson on Winner. Next, passing 'Through the Garden Where the Praties Grow' took us to dessert, where amongst other things, we were treated to 'Four Little Blackberries' by Pamby Dick. As the repast came to an end, we heard 'Coffee Cup Chatter' by the Crawford Light Orchestra, as part of a record of special theme music for broadcasting. Our spirits

having been refreshed, we then went on to refresh ourselves with a splendid buffet which Connie had produced earlier. It was a good programme, and our thanks again go to Tom and Connie Little.

Paul Morris

West of England Group; Exeter, 11th December 1999

Once again, the Christmas meeting was hosted by Paul Morris. Recent reconstructions, of which more will follow, have meant that redecoration, in appropriate period manner, is now well advanced.

Paul started by celebrating the approaching end of the Millennium with a small number of discs which were almost exactly as old as the century. As ever, one can only be amazed at the quality of the recording on these very early items, which was excellently recovered by Paul's machinery – always set up to perfection.

The Amberola was then wheeled forward for the main part of the recorded programme. Special thanks were given to Paul Collenette who had helped to carry the machine downstairs without accident.

Paul began with recordings of *'Marche Flambeau'*, *'Dream Faces'*, *'Drinking'* and *'Feather Queen'*. These cylinders, personal favourites of our host, illustrated well the range of musically satisfying material available on cylinder.

The electrical illumination was then turned off and replaced with the warm glow of Paul's gas lights for the Christmas programme – the gas installation giving a genuine turn of the last century feel.

We were delighted to find an additional guest as *'Santa hides in the Phonograph'* was played, at the end of which we hear him squeeze out through the horn. *'The Miner's Dream of Home'* made us think of the Cornishmen sitting by their phonographs, with their eyes full of tears as they heard those Christmas bells.

'Christmas Day on the Dreadnought' was new to several of us: it was interesting to hear how similar the 'script' was to *'Departure of the Troopship'*. We were then delighted by the *'Solitude of the Shepherdess'* and amused by *'Christmas Morning at Clancy's'*.

Proper Christmas refreshments followed with mince pies and lashings of clotted cream.

The concluding item was quite remarkable. Paul has just completed the main part of the reconstruction of his Aeolian residence organ. This pipe organ, which complements his Aeolian Grand reed organ, is a very important instrument. Formerly, the property of Lady Crossley, it has 32 ranks of pipes, plus bells and a harp. Originally, it cost ten times the price of a Rolls-Royce motor car. Paul has had to carry out major building work to accommodate the pipes, which fill a room.

Paul took his life in his hands by accompanying a 9 mm film on the organ. The film was a splendid railway chase, and the only evidence that Paul had not played to it before was the introduction of the Wedding March when the star-crossed heroine still had several perils to undergo before that happiness reached her. This really was an entertainment of pure delight. Anyone with an interest in music who finds themselves in Exeter should contact Paul to hear it.

The attendance at this meeting was excellent, although a few old friends were missing as they were awaiting the official launch of the Aeolian to the Organ Society the following weekend.

Many thanks to Paul for his hospitality.

Keith Badman

Letters

The Laughing Song, no. 1

In response to Tim Brooks' brief note on George Johnson and his *Laughing Song* (HILLDALE NEWS 228), I can report that Maurice Farkoa was perfectly capable of having his own famous laughing song – 'Le Fou Rire'.

Alan Kelly's *HMV/La Voix de son Maître* listing (Greenwood Press, 1990) notes the song on 32125 as being from 'An Artist's Model'. Seeley and Bunnett's *London Musical Shows on Record* (Gramophone Publications, 1989) likewise shows Maurice Farkoa's song as an excerpt from 'An Artist's Model', with music by Sidney Jones and premiered (with Farkoa, Tempest, Coffin, Studholme, etc.) at Daly's Theatre, London in 1895.

The significant difference between the two versions of 19 October 1898, F2125 and E2128 (note the prefix letters, please!), is that the label information is given in French and English respectively. As the handwritten titles, etc., on Berliners were inscribed and pressed along with the recordings, two 'versions' were thus required for the two national markets. F2125 later became 32125 after the 'language digit' was introduced in 1899 (see Kelly); 32125X (20 March 1901) and 32111 (a 10" version, late 1901) are effectively wax-process-recording replacements for this. 32651 of October 1899 was an earlier etched-process replacement (the catalogue number on this disc has been changed, from some unknown obliterated number). All the above recordings are announced (appropriately as 'Laughing Song' or 'Le Fou Rire') and all are sung in French. I haven't encountered 32654, but I'm sure it was just an English-titled/announced version of 32651 (see Kelly).

There was also an earlier American recording of *Laughing Song* by Farkoa (see Paul Charosh: *Berliner Gramophone*

Records, Greenwood Press, 1995), or rather three issues with the same basic number, 1302, recorded on 8 May 1896. Charosh does not ascribe the song to *An Artist's Model*, and it is not indexed as such. However, in the light of the foregoing, it too seems very unlikely to be Johnson's song.

Peter Adamson;
IT Services, University of St. Andrews, St. Andrews, FIFE; KY16 9SX.

The Laughing Song, no. 2

I read with interest Tim Brooks' article on the Laughing Song. I have two children's records, details of which are below. The artist is not mentioned on the labels and the voice on the Bell Record sounds a lot like Charles Penrose. The one on the Crown Record is very clear and familiar but I cannot place it.

I am trying to catalogue my collection and it would be helpful if the artists could be identified. Please can anyone help?

- ◇ CROWN RECORD 6" – Maroon Label
no. 930 – Matrix no. 690C
LAUGHING SONG
CHUCKLES
- ◇ BELL RECORD 5" – Purple Label
no. 270 A JOLLY OLD MAN
Side A Very similar in style to the Laughing
Policeman
Side B HA HA HA
Matrix no. 205W To the tune of Little Brown
Jug

Charlie Stopani;
[redacted] Mannofield, ABERDEEN;
AB15 7RY.

Football on 78s

I would be most grateful if you would allow me, by publishing this letter, to ask if any of your members could help me compile a list of '78s' with football connections. In the vast and excellent revised edition of his compendium of football-related publications,

Seddon has a section on records, but only lists a handful of 78s. I know of several times as many but am keen to discover whether there are, in fact, a great many more out there or not. I would be very pleased to hear from any of your members who have or know of such items. Should anyone require any assistance over more conventional items of football memorabilia I would of course be very happy to oblige.

Norman Shiel;

EXETER; EX2 4LA.

“WHITE v. LAMBERT” Records

Recently I was repairing the box of a White gold-moulded cylinder record – made by the General Phonograph Co. Ltd. in London, England. The label on the side of the box was coming away, so I removed it completely.

Imagine my surprise at finding on the other side of the paper label some printing that had clearly been done earlier. There is writing which reads ‘The Lambert Company Ltd, London, England’ in dark blue capitals on a pink ground. The design has a gold border, and is obviously part of another box label – I think perhaps of a Rex record, but the rest of the printing has been trimmed off.

So, my question is, what was the relationship between White and Lambert (nothing to do with the typewriter) cylinders? Or could the label printers, being left with some obsolete/cancelled/bankrupt Lambert labels, economised by using the other side of the paper for another customer, White? Answers on a postcard, please.

Paul Collenette;

Topsham,
EXETER; EX3 0DA.

Recording the Millennium

Is this a record? With my trusty Edison Standard phonograph and a supply of wax blanks I went, with some friends, to Orcombe Point in Exmouth to make a recording as the year passed. It was a

delightfully eccentric thing to have done, I am sure, and no doubt people passing by wondered at the scene.



Figure 1. The Millennium Recording Picnic, Exmouth, Devon; 1999/2000.

The phonograph sat on the old sea wall and beside it were a Tilley lamp and a Primus stove – both roaring away. A bottle of Champagne (and some sausages and beans) were at the ready. As the Westminster chimes began on the radio, I spoke into the horn, and when Big Ben had finished, there was time to sing ‘Auld Lang Syne’ and to pop the Champagne. I had hoped to get a recording of the cork leaving the bottle, and to my delight (and several other people’s disbelief) a really splendid, resonant report was actually captured in wax. Now to return to my question – had I made the first record of what is popularly called “The New Millennium”? Or could it be that friends and enthusiasts who saw the New Year in before we did in England managed to get there first? Was there a phonograph in Sydney, for example, recording sounds of fireworks? One thing is certain, however, and that is I managed to get there before any North Americans – and as I played my effort over the telephone to Peter Dilg and friends in New York about an hour before he was able to make *his* new century recording, I could

tell he was impressed, even if he did say to someone afterwards that the Champagne cork was 'faked'! What did other enthusiasts do on that fateful night?

Paul Morris;

EXETER; EX4 4HE.

Recording Frequencies

I thank Dave Cooper and Peter Heath for their responses to my earlier letter, but I hope you will accept further comments and questions on the soundbox article. I am sure that others like myself, find these technical items interesting but difficult to understand.

Peter Heath's reply reminds me of the received assumption that the usual 78 rpm recording characteristic was level across the frequency range (as far as early electronics could allow), but attenuated at each end by the practical limitations of the format – presumably those he remarks upon. If this is true, then his test results would not have been unduly affected by this factor. However, it is usually said that pre-war electric recording could achieve up to about 8000 Hz., and later, Decca claimed above 10,000 Hz. for their 'ffir' records. If the upper limitations of the 78 disc are as Peter Heath states, were these claims simply lies?

Further to the soundbox test procedure, why was the microphone not set up immediately behind the soundbox itself? As he has not studied the effect any horn might have on the soundbox output, surely there is a real chance that treble and bass losses, not to mention spurious resonances, might have greatly distorted the results he obtained.

Martyn Dowell;

Hollybrook,
SOUTHAMPTON; SO16 6QY.

Children's Records

Back in early 1997, there was considerable correspondence in HILLDALE NEWS regarding the above. The Gala series of 7" vinyl 78 rpm records was mentioned at the time, and [recently] I came across a copy at a

local Flea Market. In case anyone is still interested in these records, the label reveals that they were issued in 1968, were made by Selco Products Ltd., and were played and sung by The Selmer Players And Singers. Both label and sleeve prominently state 'Recorded in England', presumably to differentiate them from American imports! On the copy I have, LYN 1696/1697 'The Pied Piper'/'Sing a Song of Sixpence', the matrix number is machine-stamped on one side, but hand-etched on the other. The records are black vinyl, with yellow and white stuck-on label, text printed in black. From the full-colour, sturdy cardboard sleeve one may learn that there were fifty records in all in the series, numbered from 1691 to 1739 inclusive, and that Selcol Products Ltd. were based at Long Melford, Suffolk. Should anyone wish to know the full extent of the catalogue, I enclose a photocopy of the sleeve [reproduced at Figures 2 and 3 – Ed.].

Mike Durham;

NEWCASTLE UPON TYNE;
NE2 3LN.



Figure 2. The front of the Gala Nursery Records sleeve.

Titles available on Gala Recordings...

Bobby Shelleen Little Jack Horner Little Boy Blue The Three Bears	LYN 1601	Jack and Jill Polly put the kettle on	LYN 1712 LYN 1713	Cinderella Part 1 Cinderella Part 2	LYN 1720 LYN 1721	Christmas Songs Part 1 Christmas Songs Part 2	LYN 1726 LYN 1727
Lavenders Blue Hickory Dickory Dock Hey Diddle Diddle Diddle Diddle Dimping	LYN 1603 LYN 1604	Grand Old Duke of York Lullaby Brahms (including Rock a-bye Baby)	LYN 1714 LYN 1715	Three Blind Mice/Alouette Dick Whittington	LYN 1722 LYN 1723	Three Little Kittens Farmer's in the Dell	LYN 1728 LYN 1729
Sing a Song of Sixpence The Pied Piper	LYN 1605 LYN 1606					Musical Chairs Everybody Sing (Ban Ban Black Sheep, Georgie Porgie, Ride a Cock Horse)	LYN 1730 LYN 1731
Frère Jacques Au clair de la Lune Pop goes the Weasel	LYN 1607 LYN 1608					Party Recitations Part 1 (Bye Baby Bunting, Higgledy Piggledy, The North Wind, Little Tommy Tucker, Cock a doodle doo, The Robin)	LYN 1732
Little Bo-Peep Big Bass Drum	LYN 1609 LYN 1700					Dh Deah what can the matter be	LYN 1733
Dranges and Lemons Loop-De-Loop	LYN 1701 LYN 1702					Wee Willie Winkie Little Nell Toot I Saw Three Ships London Bridge	LYN 1734 LYN 1735
Tom Tom the Piper's Son Pussy in the Well	LYN 1703 LYN 1704	Jack and the Beanstalk Boys & Girls come out to play (Road Safety)	LYN 1705 LYN 1706	I have a little pussy cat Pussy cat where have you been Mary Mary Quite Contrary Little Polly Flinders See Saw Margery Daw	LYN 1736 LYN 1737		
Old King Cole What are Little Girls and Boys made of	LYN 1707 LYN 1708	Happy Birthday Song Ring a Ring o' Roses	LYN 1716 LYN 1717	Party Recitations Part 2 (Sleep Baby Sleep Little Miss Muffet Old Mother Goose, There was an Old Woman There was a Creaked Man) Pat a Cake/ Queen of Hearts/Simple Simon	LYN 1738 LYN 1739		
Red Riding Hood Twinkle Twinkle Little Star	LYN 1709 LYN 1601	Three Little Pigs Part 1 Three Little Pigs Part 2	LYN 1718 LYN 1719	Sur le Pont D'Avignon This little pig To market to market Goosey Goosey Gander Where has my little dog gone	LYN 1724 LYN 1725		
Humpty Dumpty Here we go 'round the Mulberry Bush	LYN 1710 LYN 1711						

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Figure 3. The List of Gala Nursery Records printed on the reverse of the record sleeve.

NEWS FROM THE CLPGS BOOKSHOP (continued from page 56, overleaf).

ZONOPHONE RECORDS (continued) -...With the kind assistance of EMI, we have been given permission to illustrate in colour some 14 variations in labels, many examples actually taken from their own archive, available during this period. A4 size, 184 pages of text, soft laminated coloured cover. Issued as item **BD-44**, cost of **£24 per copy plus postage** (and including a short list of corrections).

ANTIQUE PHONOGRAPH Gadgets, Gizmos & Gimmicks - Fabrizio & Paul. 228 pages of text and colour photographs, hardback 9" x 11½" with coloured dust jacket. Companion book to the

'Talking Machines', see review by Joe Pengelly (Summer 1999) for further details. Issued as item **BD-45**, cost of **£39.95 per copy plus postage**.

Finally, our Postage Rates - Items ordered within the UK, valued up to £5, need an additional 50p for postage; up to £10, need an additional £1 for postage. In excess of this amount, please include 10% in addition to the total. Overseas Members need to add 15% to the total of their orders (unless the amount is less than £1, in this case please also add an additional £1 for postage). I always send books by the cheapest method (which is also the slowest): overseas is Surface Mail.

NEWS FROM THE CLPGS BOOKSHOP

**Wells-next-the-Sea, Norfolk;
NR23 1RD. Telephone and Fax:**

I still have a few copies of the following publications ~ 'Tinfoil to Stereo', 'Fascinating Rhythm', 'The Soundbox 1920' and 'Columbia 10" Records' - Andrews. Due to demand, we are having the HMV 1930 Machine Catalogue, re-scanned *via* computer, and issued as originally. Also reproductions of a 1923 Edison Bell Winner Catalogue, and a 1918/9 Zonophone Catalogue. There is a new Fabrizio publication from Schiffer Books entitled 'Discovering Antique Phonographs 1877-1929' @ £39-95, available at the time of writing. I have not seen a copy, but assume it will be up to the standard of the last two publications. This and the above will be available to Members by the time you are reading this advert.

Back-ordered stocks of BD-36, 'Edison Blue Amberol Records 1912 to 1914' - Detherson, @ £25-00 per copy plus postage; together with BD-45, 'Edison Blue Amberol Records, 1915 to 1929' - Detherson @ £50-00 plus the two Columbia Phonograph Companions may hopefully soon be available.

There are limited stocks of a *circa* 1911 **HMV Machine catalogue**, which is an elderly Society publication from the mid-1980s. On cream-coloured paper with blue friezes of 'Nipper' trade marks, it contains 32 monochrome pages of machines, commencing with the Chippendale Auxetophone @ £125, and concluding with Mahogany Horns, @ £3. Issued as item CL-36, cost of £3 per copy plus postage.

HMV Gramophones 1921 to 1936, is a compilation by Barry Williamson, an A5-size paperback of some 158 pages. The Index lists some 190 models issued by that Company within those years. Monochrome illustrations are taken from contemporary literature, so are identifiable as opposed to photographs. The quality is good enough to recognise the various fittings, trade mark and winding handles, etc. There are also illustrations of the accessories available, together with needle containers, albums and lubricants. Issued as item CL-37, cost of £8-00 per copy plus postage.

DATE ABOUT ALL THOSE ENGLISH 78s - Pt. 1 - Commercial - Eddie Shaw: Re-printed due to demand, this lexicon lists all of the commonly encountered companies, pinpointing

often very accurately exactly when the recording was made. Contains 78 pages of text plus an introduction. Issued in A4 format with clear plastic covers and slide spine binding. This is issued as item CL-26, cost of £7-50 per copy plus postage.

BEKA Double Sided Records - a listing dating probably just prior to 1914, and including the newly introduced '12" Meister Records'. Many quality Band, Orchestral, Instrumental and Vocal records are listed including many Music Hall Artists, some of which are illustrated. Issued as item CL-31, cost of £3-00 per copy plus postage.

COLUMBIA 10" RECORDS - Frank Andrews. Re-print for 1999. The original 300-odd pages of information are augmented with a further 22 pages of corrections, bound in. Coloured laminated thin card covers and taped spine. Issued as item BD-28, cost of £28-00 per copy plus postage. Plus the **COLUMBIA 10" RECORDS UPDATE**. The 22-page update is published separately for Society Members who have already purchased the publication BD-28. Presented in a clear A4 plastic folder, and issued as item CL-31, cost of £2-50 per copy plus postage.

IMPERIAL RECORDS 1929. A wonderful miscellany of Popular and Classical titles drawn from diverse British, American and Continental sources. Issued as item CL-32, cost of £2-00 per copy plus postage.

CATALOGUE OF EDISON 4-MINUTE WAX AMBEROL CYLINDER RECORDS. Volume 2 - British Issues, 1909-1912. Second (Revised) Edition 1974, by the late Sydney Carter. Issued as item CL-33, cost of £3-00 per copy plus postage.

ZONOPHONE RECORDS - Frank Andrews and Ernie Bayly. Definitive listing of the single faced records issued by this company in the 5", 7", 10" and 12" sizes. Listing the earlier Prescott discs which were initially carried prior to takeover, then numerically all sections of vocal, instrumental and band/orchestral. Also additional Hebrew, French, German and Italian language sections. Comprehensive index with additional contemporary illustrations taken from the 'Sound Wave'.

continued at foot of page 55 ...

Calendar of Forthcoming Events

The following information has been supplied to the Editors regarding Events of interest to Members, organised mainly by other parties. It is supplied here in good faith for the benefit of Members and other readers, but the Society and its agents take no responsibility for any inaccuracies or omissions.

- APRIL 2000** Sunday 2nd. – Wimbledon Record Fair
 Thursday 6th. – Mechanical Music Sale, Christie's, London
 Sunday 16th. – Croydon Record Fair
 Sunday 30th. – National Vintage Communications Fair,
 National Exhibition Centre, Birmingham
- MAY 2000** No dates
- JUNE 2000** Sunday 18th. – Record Fair, Motor Cycle Museum,
 Meriden, West Midlands
 Saturday 24th. – CLPGS Phonofair 2000, Northampton
- JULY 2000** Sunday 2nd. – Wimbledon Record Fair
 Thursday 27th. – Mechanical Music Sale, Christie's, London
- AUGUST 2000** No dates
- SEPTEMBER** Sunday 3rd. – Wimbledon Record Fair
2000 Wednesday 6th. – Mechanical Music Sale, Phillips, Knowle,
 West Midlands
 Sunday 10th. – Vintage Technology 2000 Fair, De Vere
 Hotel, Blackpool
 Sunday 17th. – Croydon Record Fair
- OCTOBER** Sunday 15th. – Record Fair, Motor Cycle Museum,
2000 Meriden, West Midlands
- NOVEMBER** Sunday 19th. – Wimbledon Record Fair
2000
- DECEMBER** Thursday 14th. – Mechanical Music Sale, Christie's, London
2000

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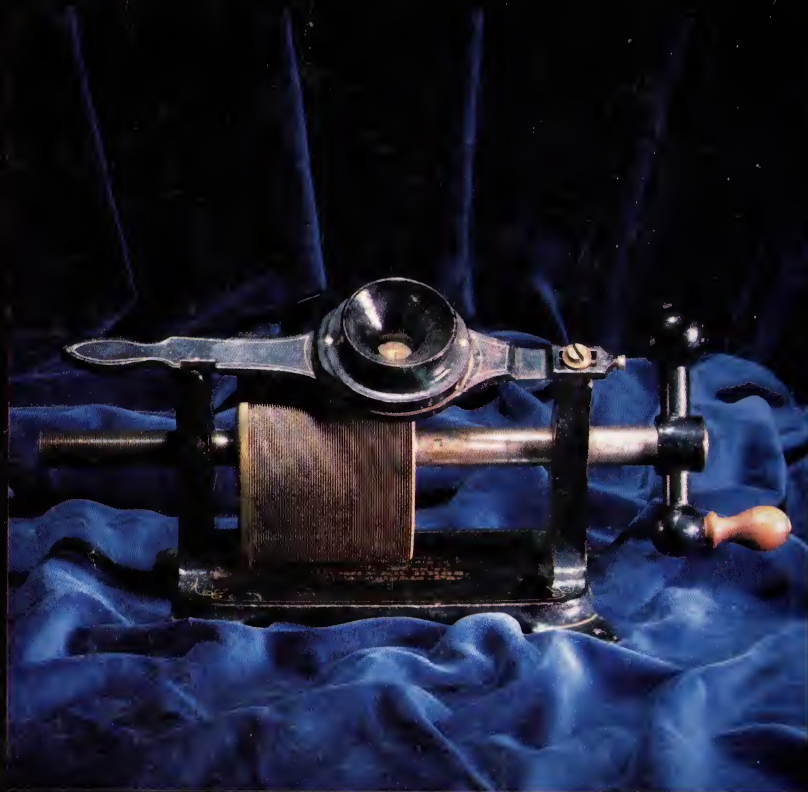
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